featuring

- **PENINSULA THEATRES**
  Past, Present, and Future
- **ARE ARTISTS' CHILDREN ARTISTS?**
- **Army Language School**
- **Reprint of "THIS IS CARMEL 1955"**

the nation's unique bi-weekly

THE CARMEL **Spectator** 10¢

Vol. 12, No. 8 Carmel, Calif. Apr. 29-May 6, 1955

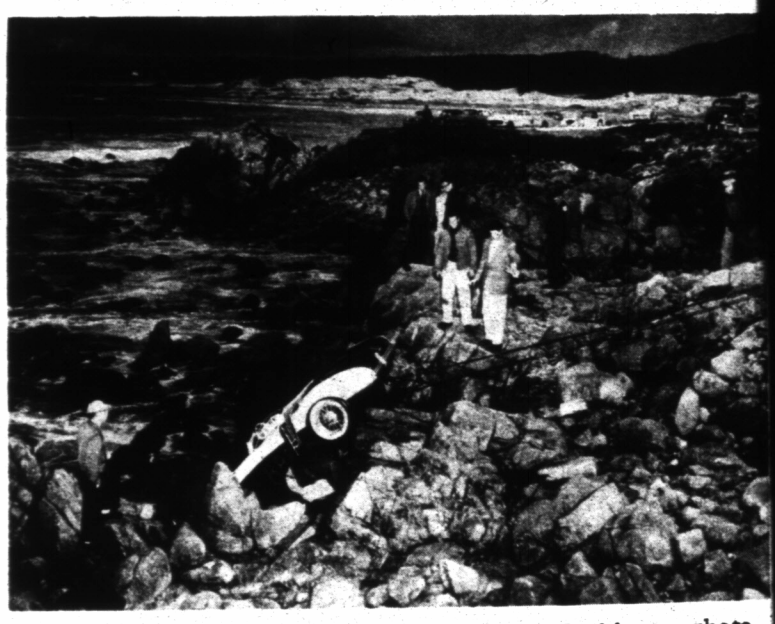
• A DAY WITH HENRY MILLER

Photo by Wynn Bullock

WYNN BULLOCK photo

UNDER UMBRELLAS and blankets, thousands of spectators braved out this year's skiddy Pebble Beach Races to see Phil Hill drive his Ferrari to victory in the Del Monte Trophy Race. Ken Miles bagged the Pebble Beach Cup. William D. McDonald in 88c made no show in the contest, but on his way home along Seventeen Mile Drive he put on a show of his own (below, right). McDonald and his passenger escaped without injuries when his car flipped out of a curve.

Races in the Rain



William L. Morgan photo

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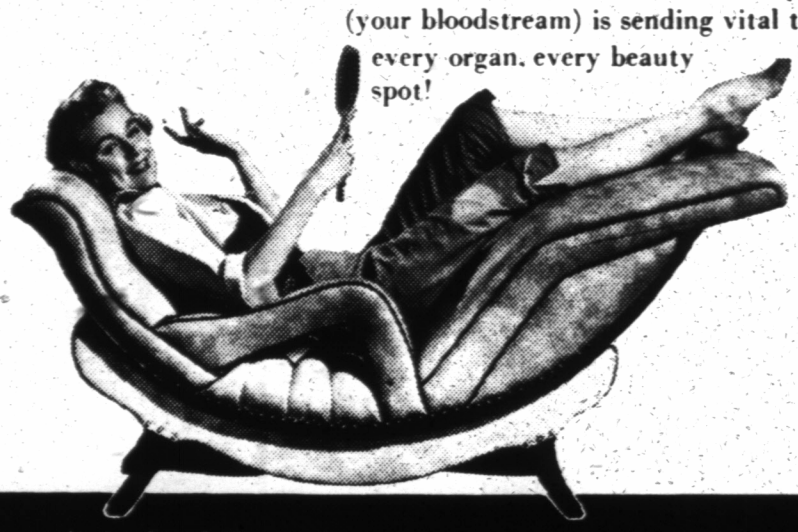

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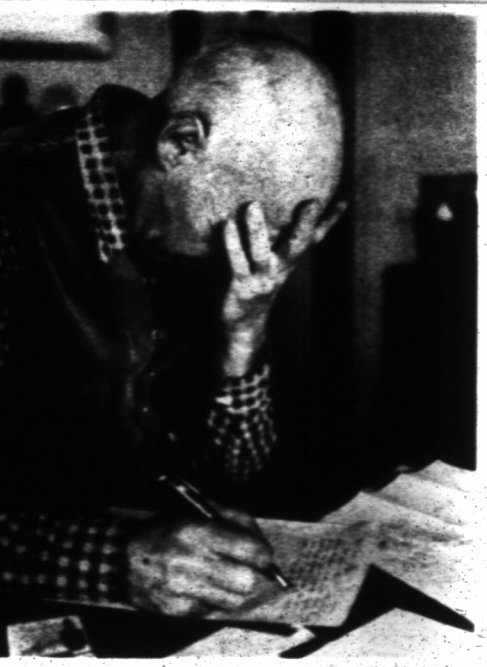
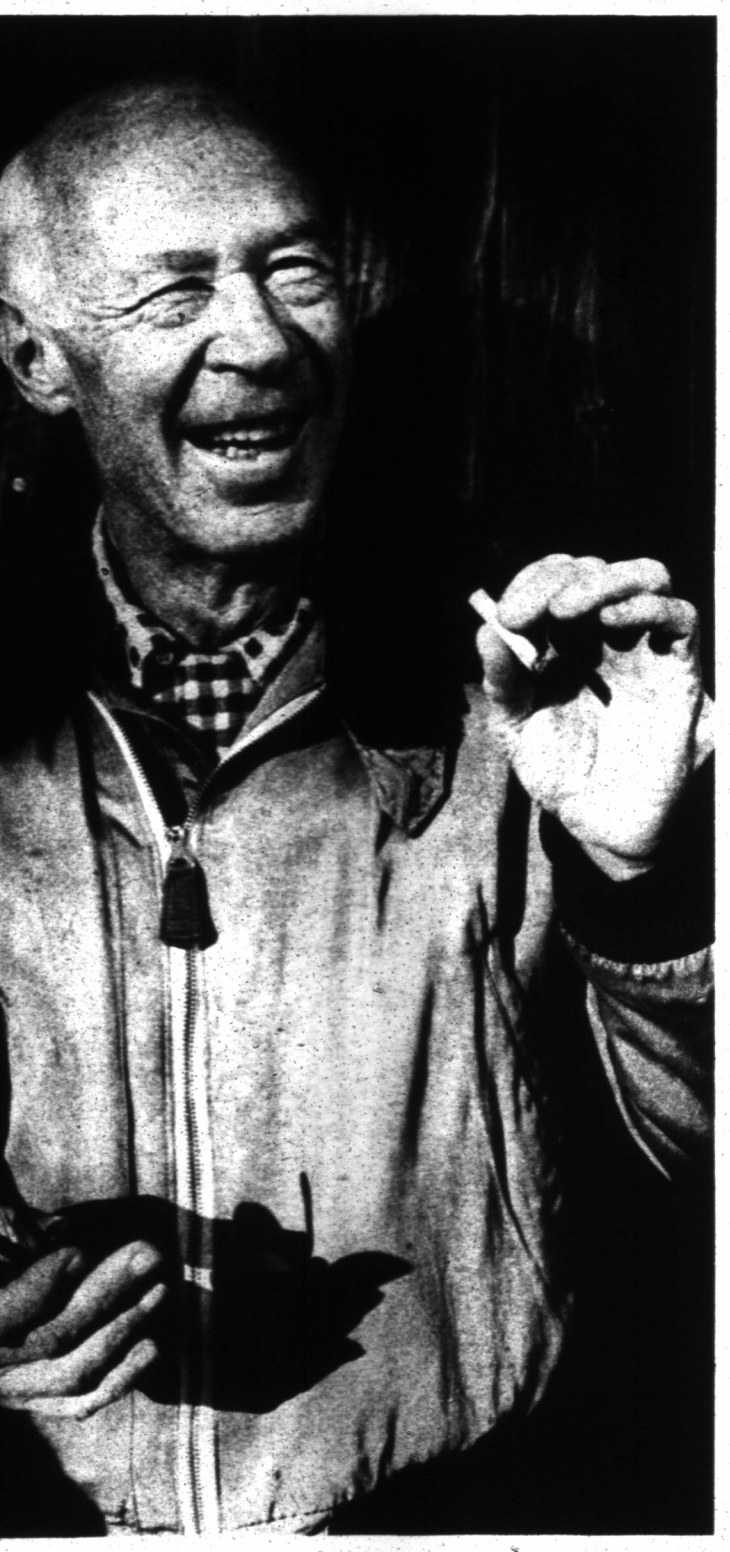


A DAY WITH HENRY MILLER



Author Henry Miller, not quite the controversial figure he once was, now lives a quiet, introspective life on Partington Ridge down Big Sur way.

He writes and paints and reads and plays a little ping pong, works in his garden and takes long walks on the steep slopes above his isolated home.

Miller's Big Sur life is in extreme conflict with the violence of his writing, with the lurid stories once told about him in the press as an advocate of free love and vehement objector to the restrictions of society.

The other day, Wynn Bullock, eminent Peninsula photographer, went down the coast to spend a day with 63-year-old Miller, to photograph him in what is now his natural habitat.

Bullock's photographs, some of which appear on these pages, will be published in England by Neville Spearman Ltd. next fall. An American edition may follow.

The author of the work is Alfred Perles, a 58-year-old native Viennese who lived with Miller in Paris for eight years before the

Photos by Wynn Bullock

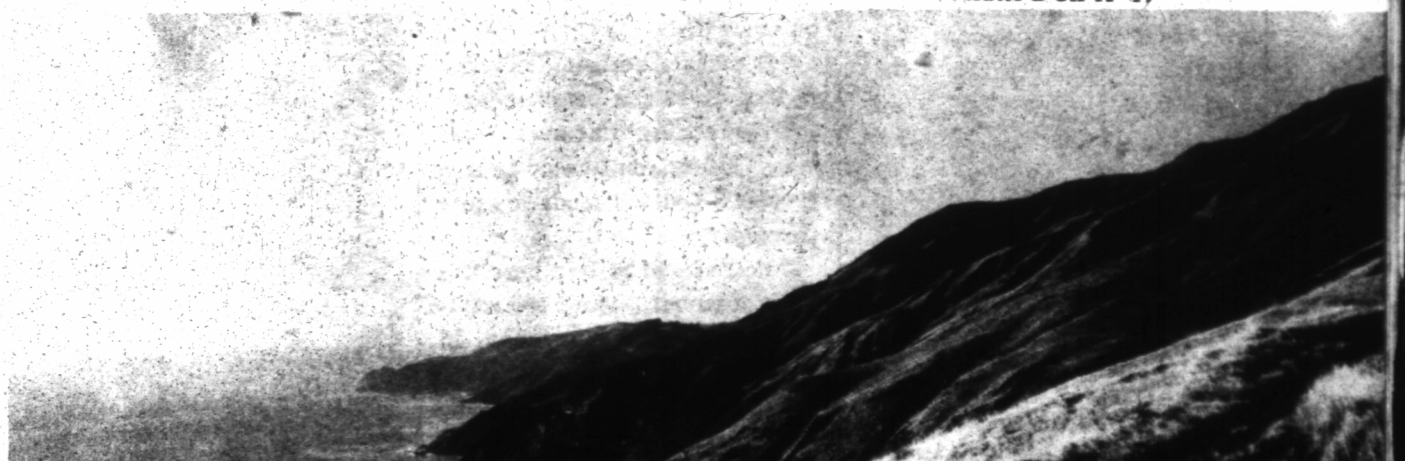
war, then went to England where he now writes books and articles in French and English.

Perlés, who plans to call the book "My Friend, Henry Miller", joined his friend on Partington last October after a quick plane trip from England. The book is finished now, and he will return to England next week.

Perles moved right in with Miller and his new wife, Eve. Unlike most people who interrupt Miller's routine, he was welcomed with open arms.

Miller, who looks and even

(Cont'd on A-4)



A Day with Henry Miller

(Contd. from Preceding Page)

talks a little like Comedian Bert Lahr, lives on the royalties of his books from France where they are published in both English and French. Most of his works are banned in this country, but have been printed in almost every other Western country, including Holland, Sweden, Denmark and Germany.

He is currently working on the third book of a trilogy entitled "The Rosy Crucifixion". It's called "Nexus". The first two volumes have already been published, "Sexus" in 1952, and "Plexus" in 1953.

He gets up around 7 or 8, and then settles down to write unless he has "to chop wood first or hoe something in the garden." He works all morning and, if possible, in the afternoon too. Often it isn't possible because some days as many as 10 admirers show up and "pester" him. When he is interrupted, he finds it difficult to go back to work. "That's why," he says, "I'm such a grouch about seeing people."

"I'm not flattered by their visits. They come to tell me their troubles. I don't give a----"

For recreation, Miller paints in watercolor and tempera, plays chess, ping pong, reads six or seven books at one time ("very little fiction--it doesn't nourish me") and listens to records on hi-fi. Every day he walks four miles or so.

Says Miller, in a voice still thick with New York:

"I lead a wonderful life here, and I am content and grateful to be alive. I'm not really a misanthrope. It's just that even when I had a shack down at Anderson Creek I was already plagued by visitors. I suppose I brought it on myself.

"It takes a certain discipline to live up to this paradise here. It's something that commands you. Either you live up to it or it rejects you and sends you to a purgatory.

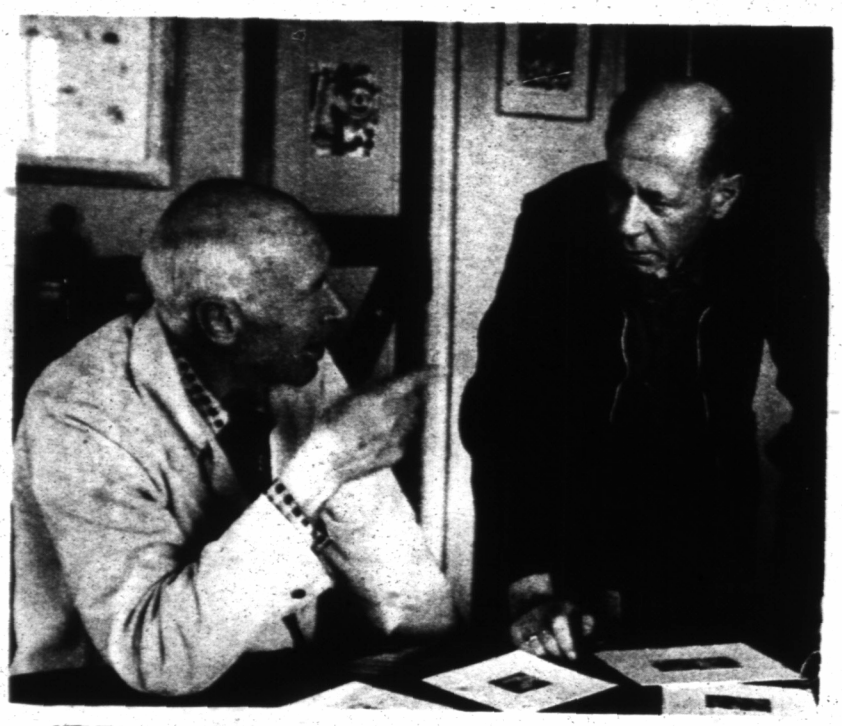
"You've got to live here in a spirit of serenity, peace and equalibrium... this sounds funny, in an attitude of prayer and thanksgiving, surrounded by this immensity.

"You can't let yourself be let down because you have problems like other people. After all they have nothing to compare with this."

Would Miller like to return to Europe where his work is better understood and appreciated than at home?

"Yes, I'd like to go back but it's difficult to change your way of life. And I would not go back to Paris but somewhere far off in the country."

Miller was introduced to Big Sur by Painter Jean Varda who introduced him to Writer Lynda Sargent. He was enabled to settle on the coast by former Carmel Mayor Keith Evans who rented him his Big Sur cabin for $10 a month. Miller later bought the home, in which he lives now on a bump in the ridge hundreds of feet above the Pacific.



HENRY MILLER discusses book about himself with his friend of Paris days, Alfred Perles. Perles lived with the Millers on Partington Ridge while writing the book. -- Photo by Wynn Bullock

OUTDOOR BATHTUB is favored by Miller and his wife. Concrete of "bathroom" is inscribed in Miller's hand: "And the greatest of these is love." -- Photo by Wynn Bullock

LEGAL ADVERTISEMENT

NOTICE OF INTENDED SALE

NOTICE IS HEREBY GIVEN that GEORGE S. BUSH, residing at Mission and 4th Streets, Carmel, California, intends to sell and transfer to THORNE C. HALL, residing at Monte Verde and 8th Streets, Carmel, California, all of his right, title and interest in and to that certain publishing business heretofore conducted by George S. Bush and Thorne C. Hall under the fictitious name of CARMEL-PACIFIC PUBLICATIONS, including goodwill, stock-in-trade, accounts receivable, and equipment. Said business is located at Dolores & 8th Streets, Carmel, California.

Said transfer will be made and consideration therefor paid at the law offices of W. K. Stewart, 584 Lighthouse Avenue, Pacific Grove, California, on the 17th day of May, 1955, at the hour of 10:00 o'clock A. M.

(S) GEORGE S. BUSH

STATE OF CALIFORNIA)
COUNTY OF MONTEREY) ss.

On this 28th day of April, 1955, before me, W. K. STEWART, a Notary Public in and for the County of Monterey, appeared GEORGE S. BUSH, known to me to be the person whose name is subscribed to the within instrument and he duly acknowledged to me that he executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my seal at my office in the County of Monterey, the day and year in this certificate first above written.

(S) W. K. STEWART
Notary Public in and for said County and State.

Published in the Pacific Grove Tribune April 29, 1955.

Number 14 Rides High

MRS. SHREVE McLAREN ARCHER JR. of Carmel, an experienced horsewoman, will take part this weekend in the annual Hunter Trials at Pebble Beach. -- Photo by Julian P. Graham

MORE BABBLE FOR THE TOWER OF BABBLE

MEMBERS OF ALL SERVICES attend Army Language School. Shown here are (left to right) Airman Jack Burtch; Army M/Sgt. D. J. Schulte; Seaman Frederick Robinson; WAC First Lt. Betty Patterson, and Army Capt. Thomas Rachels.

Instead of moving away from the Peninsula, as rumor had it a few weeks ago, the Army Language School at the Presidio of Monterey is growing faster this year than it ever has before.

The School, which had some 1700 students last fall, now has around 2,100. It will have about 2,400 in the next fiscal year, beginning July 1.

Together with the increase in the size of the student body comes an expansion of facilities and staff. New buildings are particularly urgent.

A 60-man bachelor officer's quarters building is scheduled to start next month. New classrooms and dormitories are planned for the next fiscal year. The Defense Department last week asked Congress for a $1,878,000 construction allocation for this Presidio

(Cont'd on B-2)

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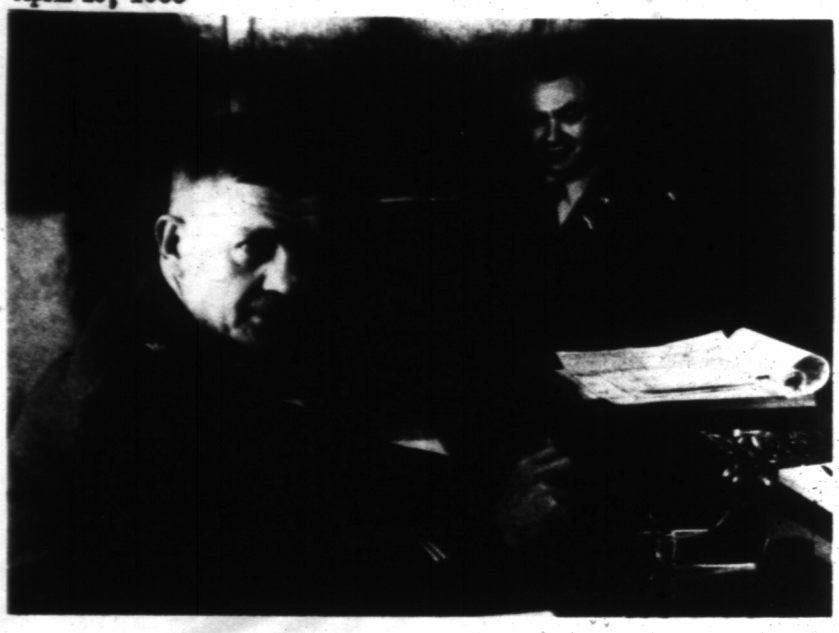

TOP BRASS at Army Language School are Col. Walter E. Kraus, commandant, and Lt. Col. J. D. Yates, assistant commandant.

(Cont'd from B-1)

expansion.

(The Presidio allocation is part of a two-and-a-half billion dollar construction budget requested for all Defense Department services, including $1,407,000 worth of new buildings at Fort Ord, and $119,000 at the U. S. Naval Postgraduate School here.)

The increase in students will also mean an increase of approximately 100 new instructors as well as permanent party personnel, hiking the Presidio's local expenditures by at least half a million dollars a year.

Academically, too, the Army Language School is growing. New languages--Burmese, Indonesian, Thai, Vietnamese, Finnish, Ukranian and Slovenian (as distinct from Serbo-Croatian)--are being added, bringing the number of languages taught at the school to 31.

Although the Presidio is primarily the Army Language School, as its name attests, it is today an inter-service project. Among its students are not only Army officers and enlisted men, but also Navy and Air Force personnel as well as occasionally State Department civilians.

The 408 Presidio acres, the students, their instructors, and the school's nearly 300 military and civilian cadre are administratively under Fort Ord's jurisdiction for all housekeeping purposes, but the school itself is directly responsible to the Continental Army Command.

Its commandant is Col. Walter E. Kraus, a scholarly West Pointer in his late 40's. He came to the Presidio last fall after serving as the Army's chief of training in Europe.

His assistant is Lt. Col. J. D. Yates, another West Pointer, whose soft, diplomatic exterior hides a rugged purposefulness within.

Both of these officers, incidentally, are themselves former language teachers. Col. Kraus was Col. Yates' Spanish teacher at West Point, and Yates later taught Russian at West Point.

It is to the Army's credit that it assigns civilized and intelligent officers, such as these, to run the Presidio, for this is not any old outfit: under their command are some of the best brains the Army can muster in its ranks. The minimum I.Q. of a student is 100, and most are considerably brighter than that minimum.

But intelligence alone does not do the trick at the U. S. Army Language School. Learning even the rudiments of a foreign language in six to 12 months requires enormous self-discipline, much ambition and countless hours of grueling brain work.

The students' schedule calls for six hours of classroom work and three hours of homework five days a week for the duration of the course. It's a safe bet that most students have to spend many hours more than the required three on homework.

"Much as we like to think," Col. Kraus says, "that our graduates come out speaking like natives, this is not true.

"However, the courses do give a man a basis for further rapid development of his language ability. He completes here the necessary drudgery which serves as a basis for his over-all proficiency.

"Courses at this school are designed to give a working vocabulary with sufficient emphasis on military terminology to fit the graduates' specialized needs."

Students taking European languages graduate after 23 weeks. Most languages taught at the school, however, require forty-six weeks. The longer courses include Far Eastern and Slavic languages, the latter being the largest section with almost 500 students in the Russian department alone.

While Russian is the biggest, Italian, at the moment, is the smallest class, with four students.

Japanese and Russian have been taught since the school moved to the Presidio in 1946. Twenty-one more languages were added in the next couple of years. In 1951, the curriculum was once more enlarged by three languages--Chinese-Cantonese, German and Italian.

Individual classes are small, with rarely more than eight students per class.

The ideal number, according to Col. Kraus, is eight.

"That way," he says, "everybody gets at least four or five minutes of conversation in each hour. In a class with over eight students, the individual's recitation time would diminish drastically to the point of worthlessness."

Homework, in addition to hitting the text books (which the school prepares and prints itself) consists of listening to records, made at the school's elaborately equipped recording studio. In fact, records are made by the individual instructors so that the voice the student hears at night is the voice of his own teacher.

The students' reaction to the hard regime varies. Some take it well. Others don't. And it isn't always predictable. A Negro sergeant from the deep South with no formal education recently finished on top of his Korean class. And last summer, the school had to flunk a Phi Beta Kappa.

There is no "flunking quota". The school tries to pass everybody. Over the years, however, an average of about ten per cent has failed to make the grade. Most of the duds are discovered within the first six weeks. Very few fail after that. And the only advantage the college graduate has over his fellow students is that he has some study discipline.

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Army Wife, Carol Messmore, enjoys relaxation in a Thermassage chair.

TOWER OF BABBLE

vice," says Col. Kraus, "are paramount in the selection of students. A military man who has a specialty, which is needed, adds to his value by learning to express himself in a foreign language."

This approach differs considerably from World War II years when the army took primarily Phi Beta's for linguistic training because it was more or less automatically assumed that they would do best at the job.

Today's students are largely picked because they can do a specific job in the Army already but need to know a foreign language in order to perform the job wherever they may be sent.

This is especially true of officer students who make up the smaller percentage of the student body. Enlisted personnel (making up 80 per cent of the student body) are also often trained for specific assignments. As for the rest, Colonel Kraus points out, the Army takes "a great amount of interest" in getting them to the right places.

In fact, Col. Kraus points out, "ever since I have been at the school, all graduates have gone either overseas or to places where their language could be used."

Unlike in earlier days, each language school graduate now carries on his permanent record an entry that indicates in which language he has been trained, in what capacity he has been trained--such as interpreter, translator or monitor--and how proficient he is.

Enlisted men are required to stay in the service for 15 months after graduation, officers for two years. It is obvious to anyone that, because of this limited requirement, the Army constantly loses many expensively-trained specialists. What their worth will be at some future date is uncertain since languages unused are easily forgotten.

Meanwhile, however, they do have some command of the language and that language is the current spoken language, not the academic language.

For this purpose, the school has recruited its teaching personnel with care. They are not teachers as one might find in most American colleges: they are actually natives of the countries whose languages they teach, and many have taught that native language to their own countrymen as an English professor does at an American school.

Privates and colonels are students in the same classroom which, according to Colonel Kraus, presents no problem. All are equal, he points out, before the instructor.

As a rule, the Presidio gets "high-class youngsters" who recognize their responsibilities. There is less disciplinary trouble per capita than on other Army posts for which local police agencies are grateful. If anything goes wrong, the Colonel says, "we can usually fix it with company punishment."

The school does, however, get rid of a small but significant percentage of students for disciplinary reasons. Col. Kraus feels that, regardless how good students are scholastically, they must be a credit to the service as graduates of the Language School.

The school has not always been at the Monterey Presidio. It was started--for Japanese--at the Presidio of San Francisco shortly before Pearl Harbor, has since been located at Camp Savage and Fort Snelling, both Minnesota.

In 1946, it was moved to the Presidio of Monterey, a fitting location for one of the Army's new ventures, although it was a post that until then had been more used to the hoarse cries of drill sergeants--including the Spanish conquistadore kind--than the discreet buzzing of gray matter.

And the faculty as well as the students like it here, Colonel Kraus says, because of their "magnificent acceptance by the community as friends and neighbors."

Number nine in a series: **ACHIEVEMENT AWARDS**

Statewide?

...SURE, BUT LOCAL TOO!

Here's another way we serve Monterey County...

Last year our bank distributed $18,000 to high school students in its Northern California Achievement Awards Program. Cash awards, certificates and engraved trophy cups were presented to a number of outstanding students attending high schools in Monterey County. We believe this program benefits everyone in the Monterey area by encouraging high scholastic standards, good citizenship and individual achievement among its future citizens. It is another way in which Bank of America serves Monterey County.

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Mr. Spectator

HOW SHOULD A GENTLEMAN BEHAVE IN A BATH-- The Golden Bough's Ted Kuster, perusing his library, has found the answer in a sort of male Emily Post Etiquette book of its time: "A Complete Guide for a Gentleman's Conduct in All His Relations Toward Society", published in 1860.

This authority says:

"The best bath for general purpose and one which can do little harm, and almost always some good, is the sponge bath. It should consist of a large, flat metal basin, some four feet in diameter, filled with cold water. Such a vessel may be bought for about fifteen shillings. A large coarse sponge--the coarser the better--will cost another five or seven shillings. A few Turkish towels will complete the properties.

"The water should be plentiful and fresh, that is, brought up a little while before the bath is to be used; not placed overnight in the bedroom... The sponge being nearly a foot in length and six inches broad, must be allowed to fill completely with water, and the part of the body which should be first attacked is the stomach. It is there that the most heat has collected during the night and the sudden application of cold water quickens the circulation at once, and sends the blood which has been employed in digestion round the whole body. The head should be attacked before the feet touch the cold water at all...

"THE USE OF SOAP in the morning bath is an open question. I confess a preference for a rough towel, or a hair glove. Brummell patronized the latter, applying it vigorously for nearly a quarter of an hour every morning."

"After the bath, exercise is recommended. The best plan is to choose some object in your bedroom on which to vent your hatred, and box at it violently for some ten minutes, until the perspiration covers you. The sponge must then be again applied to the body."

• • •

WATERPROOF YOUR MAKEUP--In contrast to the bath for gents today the mail bag brought the latest hot, hot tip from the Helena Rubinstein factory--huckstered by Amy Blaisdell. The word is "solvency in make-up"..."No more, those rainy days when water makes mayhem of your careful artistry; the sunny days when a fast game of tennis causes perspiration and make-up to mix unbecomingly; the days when, after a sad movie, you scurry self-consciously for major repairs...

No, No...It seems that Helena and the manufacturers of Co-ets have "joined forces" to save civilization with new preparations and a "do it yourself technique". So effective that even if you "try soap and water it refuses to budge."--Well, have fun, girls.

• • •

LOOKING FOR A NON-COMMUNIST EMPLOYEE? --If so, check the Monterey Telephone Directory yellow pages under employment agencies. There is an ad for the China Employment Agency of San Francisco. Under the plug line of Qualified Chinese Help (for hotels, offices and families) is the guarantee "(Non-Communist)".

• • •

FREEDOM OF THE PRESS-- Korean Government has stopped publication of the Seoul Daily, "Tonga Illbe", which opposes President Rhee's administration. The non-communist paper's headline linked Syngman Rhee's name with the word "puppet". According to the Publisher's Auxiliary, big U. S. trade weekly, the Korean Government said that the headline was a "serious offense against the nation's interest, regardless of whether or not it was a deliberate act." Seems to us that we should be able to demand that a guarantee of freedom of the press be observed by a nation where we have poured our blood and are now pouring our money.

• • •

TEN CENTS WORTH -- Photographer Wynn Bullock (Miller photos in this issue) has been invited to have a one-man show at the Limelight Gallery in New York, one of the top photography galleries in the nation.... Donald Teague, Satevepost illustrator and president of the Carmel Art Assoc. returned this week from a quick trip to New York. While there, he picked up third prize in the American Water Color Society's annual show. Prize was $175.... Don found Carmel Valley's Jack Swanson had five paintings on exhibit at the Grand Central Gallery.... Bob Paplow, Carmel cartoonist (Spectator cover artist Nov 12 and Dec 21 last year) this week had a five-panel cartoon in Look.... look.

New manager at Carmel Theater is Pete Boyd, a former Merchant Mariner.... Illustrator Ogden Pleissner has been here all week. He's doing a painting of the Cypress Point Golf Club to be used in ad of American Airlines. Watch for it....

THE NEW PRESBYTERIAN CHURCH IN CARMEL
REV. DR. HARRY CLAYTON ROGERS, PASTOR,
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Sermon: WHEN YOU ARE ON GOD'S SIDE, HE IS ON YOURS.

WHAT'S DOING

D. D. Muir, your Telephone Manager in Pacific Grove

The telephone call that made Joanie's heart jump

Joan might be the girl next door. At 14, she's cute as anything. And you should have seen the look on her face the night Joe, one of the fellows in her class, called to invite her to the next school dance. Outwardly, Joanie seemed calm. But when her Dad nodded "yes" to her, she was almost speechless. After all—a first date happens but once. And when you stop to think of it, isn't it true that telephone calls herald many a big moment in our lives—reunions, weddings, births? Yet consider how little your telephone actually costs for all the ways it serves you. Isn't it one of today's best buys? **Pacific Telephone works to make your telephone a bigger value every day.**

* * * * *

An up-to-date telephone arrangement for your home

Folks who go in for modern living are finding how handy it is to have a telephone in each of the rooms they use a lot. Just think how much you'd enjoy a telephone in the kitchen where you can call or answer without leaving your work. Of course, one in the living room is practically a must. And in the bedroom a telephone adds comfort, security. With up-to-date telephone arrangements, you save time. You save steps. You have privacy for your calls. And you can enjoy the convenience of added telephones for only a little more than you pay now. Why not call us and talk it over soon.

* * * * *

North Meets South

This coming weekend some two hundred Telephone Company golfers and their wives will converge on the Monterey Peninsula for a weekend of golf and social activities.

The basis for this is the annual North vs. South Golf Tournament. The golfers from the northern area will compete against those of the southern area for a perpetual trophy.

Pictured here is George Galios, our Chief Deskman and well known local golfer. George, who was runner-up for low gross honors in last year's event, will again join his fellow employees and their families in enjoying "The Golf Capital of the World".

PENINSULA THEATERS

PAST, PRESENT, FUTURE

PART 1
of a Series

The young lady whose more or less subtle range of expression decorates this page is one of the many young (and older) things who feel that they were born to act.

She is also one of the many stage-struck men and women who --usually at the beginning or at the end of their careers--practice their thespian art on the boards of the Monterey Peninsula.

Countless actors and actresses, like our golden-haired Barbara Hare, have passed over the stages of this peculiarly cosmopolitan rural-urban community.

Some, like Robert Young, Rosemary de Camp, Steve Cochran, and Henry Bate, have gone on to professional success. Some, like Ruth Marion McElroy and Lloyd Weer, have stayed on for years and years and earned a fair measure of local recognition. Most, however, only stopped off briefly on their little private roads from obscurity to oblivion.

Naturally, the bulk of all actors and actresses in the local little theaters go on the stage for the love of it, not for the sake of careers. Some are good. Some are bad. But they all have spontaneity, and they all enjoy themselves even at those times when the audience suffers.

Out of such material, ranging all the way from the sorry to the sublime, was theater built on the Peninsula. And because the material was better at some times than at other times, and because community interest in theater was greater at some times than at other times, the local stages have had their failures, successes and mediocrities, their golden ages and their droughts.

Today there are indications that theater on the Peninsula is on the threshold of a quality decade. There is renewed audience interest as TV dulls and good movies are few and far between, and this audience interest--apparent in almost all segments of the population--becomes increasingly measurable at the box office as new residents flock to the Peninsula.

Almost every weekend night throughout the year, Peninsulites and visitors have their choice of four shows, sometimes even five when an outside stage event is imported: indeed, a generous selection in an area of perhaps 70,000 people.

There is the Wharf Theater, the local stage that offers the greatest variety. Except for the Pasadena Playhouse, the Wharf probably puts on the greatest number of diversified productions of any theater in the country in any given year. This weekend it ends its run of "Finian's Rainbow", a popular musical with a cast of over 50. Next weekend it opens with a tight tragedy, "Girl on the Via Flamina", by Alfred Hayes.

There is the new (2-year-old) theater-in-the-round at Carmel's Golden Bough Playhouse, the Golden Bough Players Circle, which usually puts on more or less sophisticated box office entertainment, almost always well cast and expertly done.

There is the old (18-year-old) First Theater in Monterey, housed in an adobe structure originally built as a saloon in 1847, scene of the first paid theatrical performance in California. California's First Theater, a State

WRITER LINCOLN STEFFENS (left) and Actress Rosemary de Camp of the movies, and TV, were among the Golden Bough Players in the early 1930's. They are shown here in a scene of the Golden Bough's premiere of Martin Flavin's play, "Amaco", in 1933.

BARBARA HARE (left), a 22-year-old blue-eyed Army daughter will get her first local acting chance at the Wharf next weekend. She will play a small part in "The Girl on the Via Flamina", a play in which she once had the lead when she studied drama in New York. Barbara, who says, "I can't help acting. I've got to act", doesn't like theater life, however, any more than she likes most people in the theater. Caught between these two conflicting emotions, she will stay in community theaters here for a while at least, living with her parents, M/Sgt. and Mrs. Ray Hare, in Seaside. Her ambition is some day to play Desdemona in "Othello".

PENINSULA THEATRES ...

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monument under concession to Denny-Watrous management, has, since its reopening in 1937, specialized successfully in the presentation of old-time melodrama of the period 1860 to 1900, is the only local theater that has operated continuously for the last 18 years. It is currently in its 85th production, having to date raised its curtain some 1564 times. Last weekend it opened with "Stolen Fruit". This July it will put on its biggest production, an adaptation of Uoida's "Under Two Flags".

There is the new experimental theater of the Forest Theater Guild in Carmel, still in its first-year infancy. Housed in a small auditorium (maximum seating capacity 70) under the outdoor stage of the Forest Theater, it is aimed at giving amateurs stage experience while offering a limited audience plays that they might not get a chance to see any place else. There are Guild members who do not go along with the "experimental" policy and they just finished a run of "Detective Story", not such a rare offering.

And there are the Presidio Players at the Army Language School and the Fort Ord Players at the vast infantry training post, both of which have come up this last year with occasional light, refreshing, unpretentious amateur productions of enjoyable comedies. Navy people, too, put on an amateur show once in a while in the auditorium of the Postgraduate School.

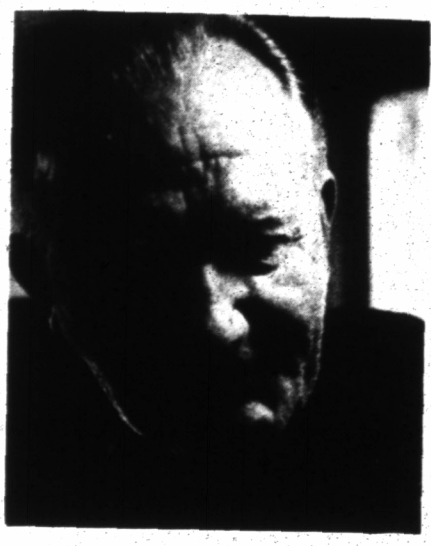
There are some perennials, notably the "Three Ring Theater" productions of original musicals by Ric Masten, Don Adams and Mike Monahan for the benefit of the Kiwanis Club. The Three Ringers started off hot, cooled off gradually and have now fallen apart, but heavily-talented Masten plans to continue the project on his own. And there are other spontaneous theater groups that suddenly mushroom, usually flop and then die unlamented deaths. There have been such groups throughout the history of theater everywhere, and the Peninsula has had its fair share.

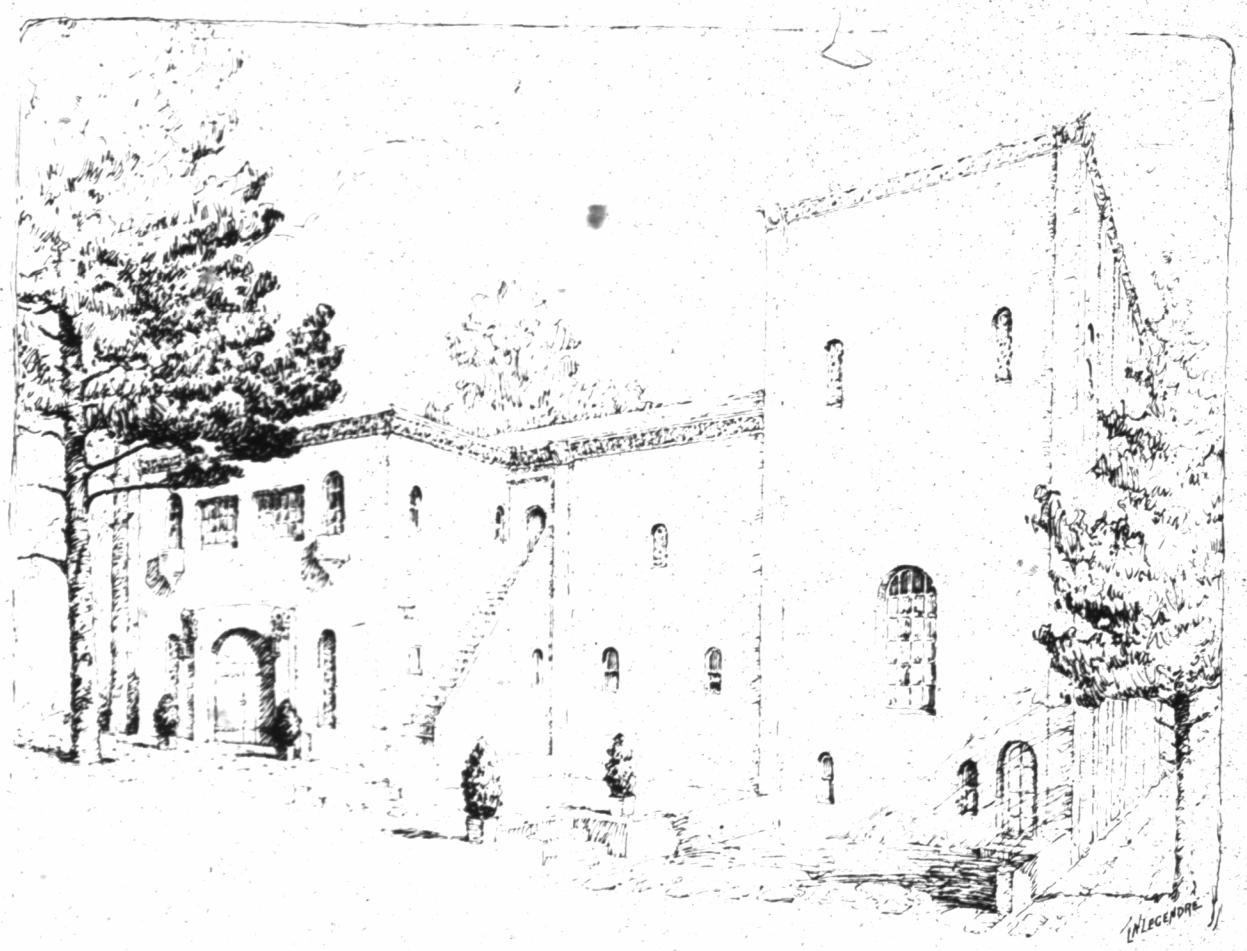
• • •

Theater on the Peninsula began, as might be expected, in Carmel.

It began with the Arts and Crafts Hall, the Peninsula's first indoor theater (except for the First Theater which was not a theater then) which started putting on shows in 1906, and the Forest Theater which

EDWARD ("Ted") KUSTER





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PAST, PRESENT, FUTURE

started in 1910.

The story of these two theaters and what became of them is really the two stories of two men, Edward G. (Gerhard) Kuster and Herbert Heron, the Peninsula's two elder stagemen.

In our competitive age, with financial troubles all but strangling Kuster's Golden Bough and with the Forest Theater a neither-here-nor-there proposition, old men Kuster and Heron, particularly Kuster, are frequently misunderstood.

Forgotten over squabbles and fiscal difficulties are the days when Kuster and Heron made theater come to life on the Peninsula. Heron, today, has gracefully left the main stream of local stage activities, is but a member of the Forest Theater Guild though he once founded its predecessor, the Forest Theater Society. Kuster is still in there punching, punching today for survival, and there are many voices against him, claiming that he is strangling the very thing he is trying to nurture.

Kuster, now almost 77 though he looks and acts 20 years younger, was born in Terre Haute, Ind., became a successful lawyer in Los Angeles, so successful that he was able to retire in 1921 after 20 years practice, while still at the prime of life, at the age of 43.

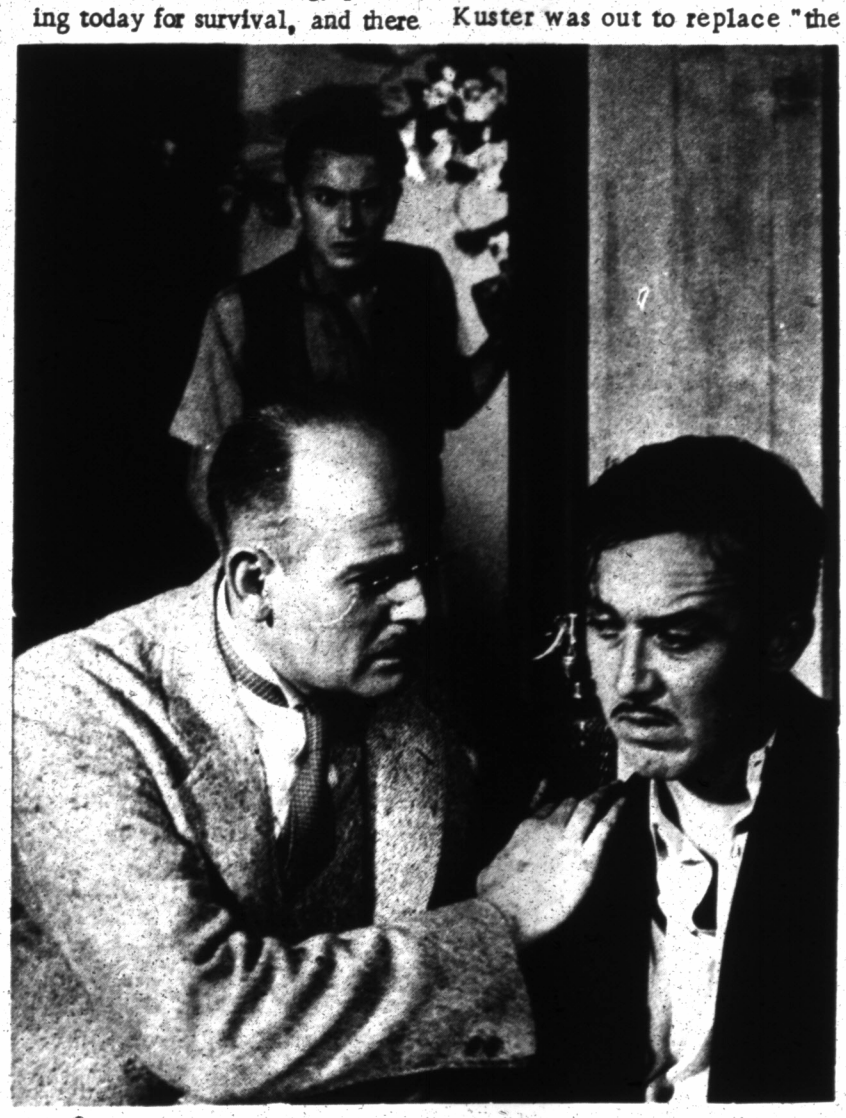
He retired from law and seriously took up his love: the stage. "While," he says, "my colleagues (in Los Angeles) were playing golf, I began working toward the theater." Under an assumed name, the prominent young lawyer had taken walk-on parts at the Majestic Theater for years.

In 1919, Kuster came to Carmel and looked it over. He was not impressed either by the Arts and Crafts Hall or the Forest Theater. What he saw "decided me to come here and do some goddam real work."

The stage was set for conflict. Kuster was out to replace "the delightful make-shift pandemonium of village theatricals with first-rate non-professional theater."

But he bided his time before striking out on his own. He started off, working with the arts and crafts people, mainly back stage, and then became active in the Forest Theater, became president of the Forest Theater Society and directed on the outdoor stage Shaw's "Caesar and Cleopatra" for which an 18-foot sphinx had been sculptured under his supervision.

Heron objected to this production since his beloved Forest Theater's natural backdrop of stately



ROBERT YOUNG (background), since then a movie star, got in some early acting experience at the Golden Bough. Here he is with Moroni Olsen (left) and Gordon Nelson in the Golden Bough's 1930 production of "The Ship" by St. John Ervine.

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Or if you should load a truck with barrels, take them to a spring or river, fill up and haul the water home, you would find the job costly and tiresome. Or if you should install a roof collecting system (good only when it rains) as they do in Bermuda, you would find yourself without water in the summer time. And, of course, to the costs involved in any of these enterprises you would have to add some medical expense since water obtained in such ways is not always safe for consumption.

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PAST, PRESENT, FUTURE

"If you look carefully under here," said the gentleman, pulling back the lapel of his coat, "you'll find three inches of ham."

The speaker was bald and ribald Mason Wright, the Peninsula theater's most professional addition in many years.

Wright just got through playing the lead in the Golden Bough's "Payment Deferred". He turned in a performance that would get top reviews on Broadway.

And, peculiarly enough, William Mason Wright is not an actor who sought the Peninsula in retirement after a hectic life behind professional footlights, but a retired regular Army colonel, himself born an Army brat.

"I was born," he says, "in Fort Omaha, Nebraska; christened at New London, Connecticut, and I've been living out of a wardrobe trunk ever since."

To say he was a regular Army Colonel--regular in the sense of usual--would be misleading. Somehow, throughout his career, he managed to mix greasepaint with brass button polish.

Not a West Pointer, he attended the University of Pennsylvania, studying business administration. Then he went into the Army and served in Europe as a signal corps officer in World War I. He got out in 1919, and for three years produced shows on Broadway, including "The Sweetheart Shop", "The Man Who Came Back" and "High and Dry".

"Then I got called back in the Army, but whenever I got leave I used to go out and do a show."

He acted, directed, produced. He had his summers off while teaching English at West Point for 9 years, and the summers were devoted to the stage. He had his own stock company in Philadelphia for two seasons. And he started the West Point Players, a little theater group still going strong today.

Between Army and Stage he found time to write several cocktail books, detective novels and to paint. He still paints today (see picture above) and sells a lot of his canvases.

The Army then took cognizance of his theatrical know-how. He worked on scripts and as technical adviser for 9 technicolor subjects the Army contracted from Warner Brothers, then (after a brief period in Panama) he moved to the Pentagon organizing the motion picture and still picture public relations section in preparation for

(Contd. on E-1)

pines was obscured under Kuster's directorship by tall scaffolding hung with desert-white drapery.

Kuster, deciding he had plenty more to learn, attended in 1923 the San Francisco School of Theater, studying under the late Maurice Browne, the "Father of the Little Theater" in this country. While in San Francisco Kuster designed the first Theater of the Golden Bough.

The theater, at the back of the present Golden Bough Court, opened on June 4, 1924. At the same time, the Arts and Crafts Club built the original Playhouse on the site where the present Golden Bough Playhouse is now located.

Things went smoothly, if not particularly spectacularly, in the Golden Bough for four years. Then, early in 1928, Kuster went to Germany to study production. During his absence he leased the theater to Dene Denny and the late Hazel Watrous, who--though making their name later--were not successful with this venture and were forced to abandon lease within a year.

Part of the Golden Bough's trouble under Denny and Watrous was the fact that the Arts and Crafts Playhouse, which had gone through several lessees, was now in the hands of the Abalone League. This group, with Harrison Godwin, Charles van Riper and Tal Josselyn as its leaders, set itself to competing with Denny-Watrous, a competition in which both competitors skimmed the cream off each other's milk.

Kuster came back in the fall of 1929, bumping head-on into the

(Cont'd on F-3)

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NO. OF BANK 124

REPORT OF CONDITION
OF THE
SECURITY STATE BANK

LOCATED AT PACIFIC GROVE, CALIFORNIA, AS OF THE CLOSE OF BUSINESS ON THE 11th DAY OF April 1955.

Published in accordance with a call made by the Superintendent of Banks.

ASSETS	Commercial	Savings	Combined
1. Cash, balances with other banks, reserve balance, and cash items in process of collection.	147,913.47	109,008.84	256,922.31
2. U. S. Government obligations, direct and fully guaranteed.	296,764.88	203,900.00	500,664.88
3. State, county, municipal and school district obligations.	158,432.97	108,674.80	267,107.77
4. Other bonds, notes and debentures.	14,075.00		14,075.00
6. Loans and discounts (includes $ 55.95 overdrafts).	89,745.16	523,067.55	612,812.71
8a. Bank premises (subject to no liens not assumed by bank).	1,000.00		1,000.00
8b. Furniture, fixtures and equipment.	2,520.00		2,520.00
11. Other assets.	254.79		254.79
Total Assets.	710,706.27	944,651.19	1,655,357.46
LIABILITIES			
12a. Commercial deposits--demand (individuals, partnerships, corps.)	525,212.63		525,212.63
14. Savings deposits.		910,651.19	910,651.19
17. State, county and municipal deposits.	100,000.00		100,000.00
21. Other liabilities.	1,887.94		1,887.94
Total Liabilities.	627,100.57	910,651.19	1,537,751.76
CAPITAL ACCOUNTS			
22. Capital paid in:			
a. Preferred stock none shares, Par $.			
b. Common stock 500 shares, Par $50,000.00.	33,000.00	17,000.00	50,000.00
23. Surplus.	33,000.00	17,000.00	50,000.00
24. Undivided profits--net.	17,605.70		17,605.70
Total Capital Accounts.	83,605.70	34,000.00	117,605.70
27. Total Liabilities and Capital Accounts.	710,706.27	944,651.19	1,655,357.46
MEMORANDA			
1. Pledged assets (and securities loaned) (book value):			
a. U. S. Government obligations pledged to secure deposits and other liabilities.	110,000.00		110,000.00
b. Other assets pledged to secure deposits and other liabilities (including notes and bills rediscounted and securities sold under repurchase agreement).	5,500.00		5,500.00
Total.	115,500.00		115,500.00

STATE OF CALIFORNIA, COUNTY OF MONTEREY, ss

A. O. GATES, President — C. M. FREEMAN, Cashier (Secretary)

of the Security State Bank of Pacific Grove, being duly sworn, each for himself, says has has a personal knowledge of the matters contained in the foregoing report of condition and schedules pertaining thereto and that every allegation, statement, matter and thing therein contained is true to the best of his knowledge and belief.

Severally subscribed and sworn to before me by both deponents, this 19th day of April, 1955
GLADYS L. LEWIS
Notary Public in and for said county of Monterey, State of California.
(SEAL)

A. O. GATES, President
C. M. FREEMAN, Cashier (Secretary)

NO. OF BANK 124
(SEAL)

Correct—Attest: P. H. SMITH, C. L. TRINE, J. J. WILLIAMS. — **Directors other than the officers signing the report.**

Published in the Pacific Grove Tribune April 29, 1955

THIS IS CARMEL 1955

In 1922, Perry Newberry, artist and writer, ran for the Carmel Board of Trustees on an Art Ticket.

He posted this "Platform" on the town bulletin board:

DON'T VOTE FOR PERRY NEWBERRY
If you hope to see Carmel become a city...
If you desire its commercial success...
If concrete pavements represent your civic ambitions...
If you think a glass factory is of greater value than a sand dune, or a millionaire than an artist, or a mansion than a little brown cottage...

Carmel, in those days a village of 1,000 souls, elected Newberry. He immediately proposed that toll gates be put up to keep out the tourists.

Newberry lasted two years.

Today, 30 years after his Art Ticket's defeat, with Carmel a decidedly commercial city, swollen to a population of an estimated 5,500 within its corporate limits, with more true millionaires than true artists strolling on and driving over its many concrete pavements, with more mansions than little brown cottages, Carmel still likes to think of itself as the unique village it once tried so hard to be.

Like the proverbial ostrich, its head buried deeply in the shifting sands of time, Carmel has sought protection from progress by refusing to recognize its inevitability.

The changes came, however, welcomed by many and deplored by some. But despite the changes, Carmel has remained unique in many ways. This uniqueness is, of course, encouraged by residents and tourist-trappers alike, though for different reasons. Part of it

Please Turn Page

The article, "This is Carmel, 1955", is being reprinted in this issue to meet demand for copies. It appeared in last week's Road Race edition which sold out a day and a half after publication. We wish to express our appreciation to our advertisers who made the reprint of this article possible.

POET ROBINSON JEFFERS built his Tor House at Carmel Point. --Photo by Marge Cain

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WHAT'S DOING

D. D. Muir, your Telephone Manager in Carmel

The telephone call that made Joanie's heart jump

Joan might be the girl next door. At 14, she's cute as anything. And you should have seen the look on her face the night Joe, one of the fellows in her class, called to invite her to the next school dance. Outwardly, Joanie seemed calm. But when her Dad nodded "yes" to her, she was almost speechless. After all—a first date happens but once. And when you stop to think of it, isn't it true that telephone calls herald many a big moment in our lives—reunions, weddings, births? Yet consider how little your telephone actually costs for all the ways it serves you. Isn't it one of today's best buys? **Pacific Telephone works to make your telephone a bigger value every day.**

• • • • •

An up-to-date telephone arrangement for your home

Folks who go in for modern living are finding how handy it is to have a telephone in each of the rooms they use a lot. Just think how much you'd enjoy a telephone in the kitchen where you can call or answer without leaving your work. Of course, one in the living room is practically a must. And in the bedroom a telephone adds comfort, security. With up-to-date telephone arrangements, you save time. You save steps. You have privacy for your calls. And you can enjoy the convenience of added telephones for only a little more than you pay now. Why not call us and talk it over soon.

• • • • •

North Meets South

This coming weekend some two hundred Telephone Company golfers and their wives will converge on the Monterey Peninsula for a weekend of golf and social activities.

The basis for this is the annual North vs. South Golf Tournament. The golfers from the northern area will compete against those of the southern area for a perpetual trophy.

Pictured here is George Galios, our Chief Deskman and well known local golfer. George, who was runner-up for low gross honors in last year's event, will again join his fellow employees and their families in enjoying "The Golf Capital of the World".

CROSSROADS of Carmel is the corner of Ocean and Dolores.

is phony. Some of it is surprisingly sincere.

• • •

What is Carmel today?

It's a potpourri of paradoxes.

A tourist town that largely disdains - even dislikes - tourists.

An art colony of famous names that has produced few new artists.

A summer resort with five bars and no cabaret entertainment.

A hard-drinking party town that looks dead and deserted at 10:30 p. m.

A community meticulously regimented to maintain its individuality.

A shopping center for a large semi-urban area that has only two chain stores and whose actual residents often go to other towns to shop.

A town where retired generals and effete aesthetes, club women and nature boys in blue jeans, merchants and amateur thespians, may meet on equal terms and, sometimes, even enjoy each other's company.

A highly commercialized community where few folks have an angle.

A town willing to spend a third of its budget on a police force, yet where almost nobody - and sometimes not even a few forgetful businessmen - lock their doors at night.

A desirable location for the independently wealthy, the independently poor and the just plain independent.

A Republican town that prides itself on its liberalism.

• • •

Carmel's idiosyncracies are, of course, a result of its unusual history.

Before the turn of the centruy, it was hilly forest leading down to the sea, culminating in a sickle-shaped beach of unbelievably white sand. The beauty of this beach provoked Surveyor David Starr Jordan, later first president of Stanford University, to write an article about it for Scribner's Magazine in 1885, and to buy land and build here. He was among the first.

As the years passed, more cabins arose in the gently sloping forests. And, in 1900, the Carmel Development Company, headed by Frank Powers and J. F. Devendorf, began to subdivide the land.

Property was cheap. Living on it was cheap too. There were no Joneses to keep up with. While no agricultural profit could be made from the land, it was an ideal place for artists and writers to pursue their crafts. It was also an ideal place to just sit and enjoy the scenery.

By 1908 there were 300 inhabitants, and a two-horse stage con-

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THIS IS CARMEL 1955

AUTHOR Mona Williams reads mail in front of post office.

nected Carmel with sleepy Monterey. Carmel was incorporated in 1916, but still there was nothing to do except to sit, eat, sleep, paint, write and talk about it all. By 1922, the town had grown to 1,000 and become intensely aware of its character, so different from that of other American communities which expressed the young country's vitality in almost frantic productivity. In Carmel, materialism was a conversation piece.

In the years that followed, considered by many to be Carmel's golden age, the town became the home, playground or workshop of many writers and artists, already famous or destined to become famous later. Intellectuals clustered all over the place. Little theaters flourished. People like Robinson Jeffers, Lincoln Steffens, George Sterling, William Ritschel, Anne Fisher, Martin Flavin and Will Irwin were at their creative height, and their spirit rubbed off on fellow residents.

Upton Sinclair, William Rose Benet, Sinclair Lewis and Mary Austin had lived here in the early days.

A count in 1929 revealed that over 200 writers, each with at least

CARMEL BEACH at Easter is crowded with vacationing youngsters.

one published book to his credit, lived then or had lived in Carmel.

It was only natural that Carmel's fame should spread, and that people from all over the country should become interested in this pine tree community without sidewalks, streetlights and house numbers, where every second joker you bumped into was famous, or at least notorious.

Carmel's name was further spread by such incidents as the historic hunt for Evangelist Aimee Semple McPherson who waded into the surf at Santa Monica in the 30's, promising to return from the sea in six days. It was reported a couple of days later that she had been seen in Carmel, in the company of a friend, and a score of the country's top newspaper reporters descended on the town. If, however, Aimee was in Carmel at the time, no one gave her away in her seclusion--a fitting testimonial to Carmel's spirit of the day--and she showed up a few days later in Agua Prieta, Mexico, claiming loudly

Please Turn Page

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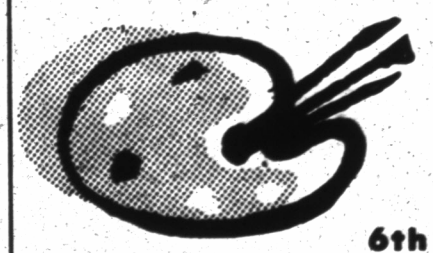

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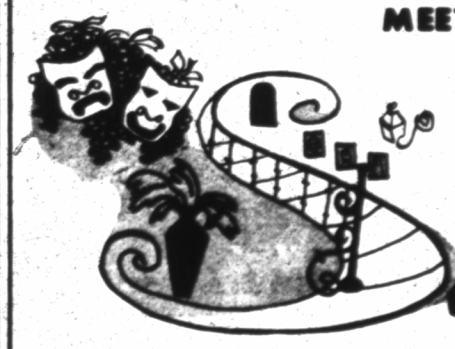

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PAINTER Linford Donovan (left) and Illustrator Donald Teague talk in front of Carmel Art Association Gallery. Teague is association president, Mrs. Donovan is vice-president.

From Preceding Page

that she had been kidnapped.

By 1940, census takers counted 2,837 citizens within the village limits of Carmel. A good many of these were middle-aged and older, retired people attracted by the scenic splendor of the area, its equable climate, its leisurely mode of life, its many cultural events.

Carmel, then, was really Carmel: it was contained on the seven-eighth of an acre within its city limits, complete unto itself. The early 40's were the last years in which this was true. As soon as the war was over, Carmel outgrew its boundaries, life became more complex, its relationships with other communities on the Peninsula assumed increasing importance in its life.

But before Pearl Harbor, and for a short time after it, Carmel life held a magic intimacy. The Post Office then was in the building which now houses the Carmel Realty Company, and--with no mail delivery to homes within the village--the Post Office was the community center. Everybody came personally to call for his mail. By their box numbers, the saying went, ye shall know them.

People congregated at the Post Office to talk, and as they came and went they stopped at the community bulletin board. Everybody used this board. Everybody read the notices on it. It was the community's true newspaper, more significant and personal than any paper could be. It was the most effective want-ad section.

Telephone service was equally intimate. There was no dial system. Service, though frequently lousy, was extremely effective. If you didn't know somebody's number, you just told the operator the name of the party, and if you didn't know the address, it didn't matter, because she usually knew it.

In the old days, too, dogs were honored residents, and everybody knew everybody else's dog. There was one dog, in fact, who was everybody's dog. His name was Pal. He was the town's dog, fed by everyone, allowed to roam at will. Pal spent part of each day being spoiled by the youngsters at Sunset School, then made his rounds of

Please Turn Page

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Along with other things you do in Carmel, you should visit the MASON's, Carmel's moderate price ready-to-wear, sportswear store... if for no other reason than to see the marvelous all-nylon slips we feature at 3.99! Several San Francisco stores feature them as being worth 5.99 and 6.99. We say they're a darn good slip... and you have a choice of white, grey, apricot and red.

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CARMEL has all varieties of architecture, from the Carmel Cottage--so typical of Carmel's cozy yesteryear--below, to the ultra-modern Frank Wynkoop-designed home of Mr. and Mrs. Henry Johnson at Carmel Point. Living room of Johnson home (above) encloses natural rocks, juts out over the breakers.

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the shopkeepers. He was buried with civic honors at the Forest Theater.

• • •

These somewhat disconnected examples of Carmel life in the old days have significance in the light of Carmel's character of 1955.

There is still no mail delivery within the village limits, but the Post Office has lost part of its community center function because at least half of Carmel lives outside of Carmel where there is rural route delivery.

By the same token, the billboard between the Carmel Realty and the Village Corner is still there, though rarely used. Nowadays only tourists seem to look at it, taking pleasure in it as one of Carmel's quaint oddities, and it would appear that those who post their notices on the benighted board are prompted to do so largely by nostalgia.

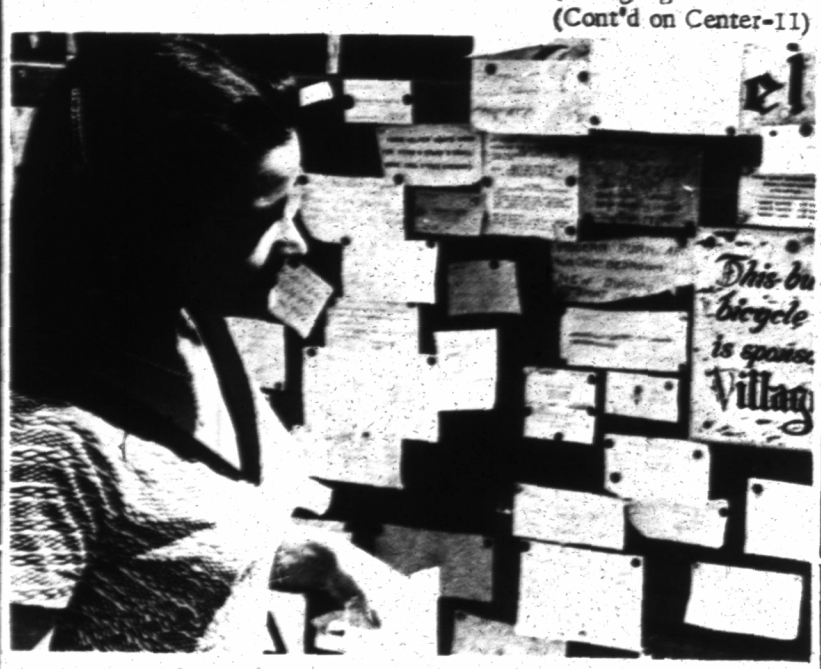
The attitude toward dogs has also changed. Today's dog lover in Carmel seems to abhor all dogs but his own. The police switchboard is flooded with complaints about barking dogs, and a couple of years ago Carmel's City fathers, with an uncanny misunderstanding of biological processes, moved to hold dog owners responsible if their pets show an inclination for using sidewalks or trees or fire hydrants on public property.

Despite peculiar civic actions, such as this, Carmel today is more virile than it was 15 years ago. It was a young man's town in the 20's and early 30's, and then, in the late 30's and early 40's, it was a town of older people and greatly influenced by the retired mind.

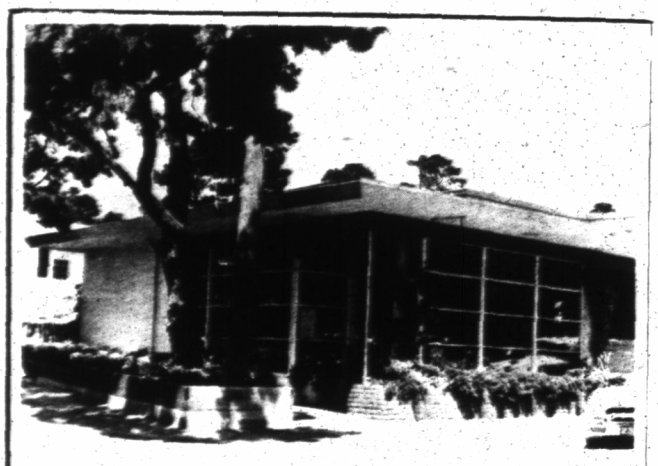
Carmel is still popular with the retired and aged, and there are 37 doctors, dentists and optometrists maintaining offices in the village to take care of them--a stupendous number compared with national averages--but, overall, the village is becoming younger again.

A new crop of outsiders came to Carmel after peace was made; young couples, young businessmen, many of whom had discovered Carmel on pass during their military service. And Carmel is naturally popular with the officers (and their families) attending the U. S. Naval Postgraduate School and the Army Language School in

(Cont'd on Center-11)



BULLETIN BOARD at Village Corner is community want-ad page. Here Adele Gifford has her eyes open for opportunity.



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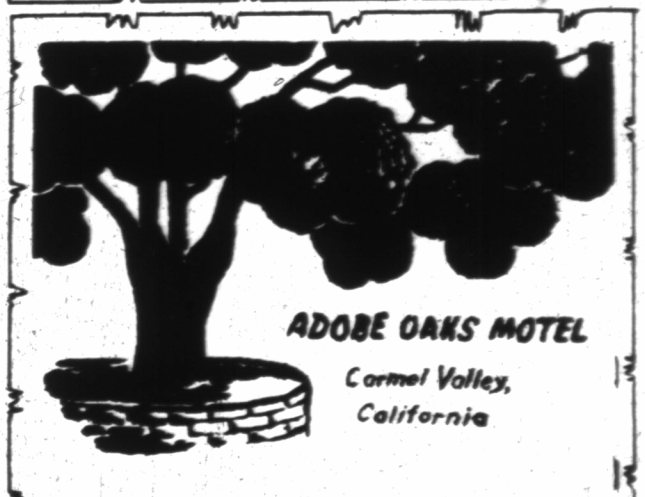

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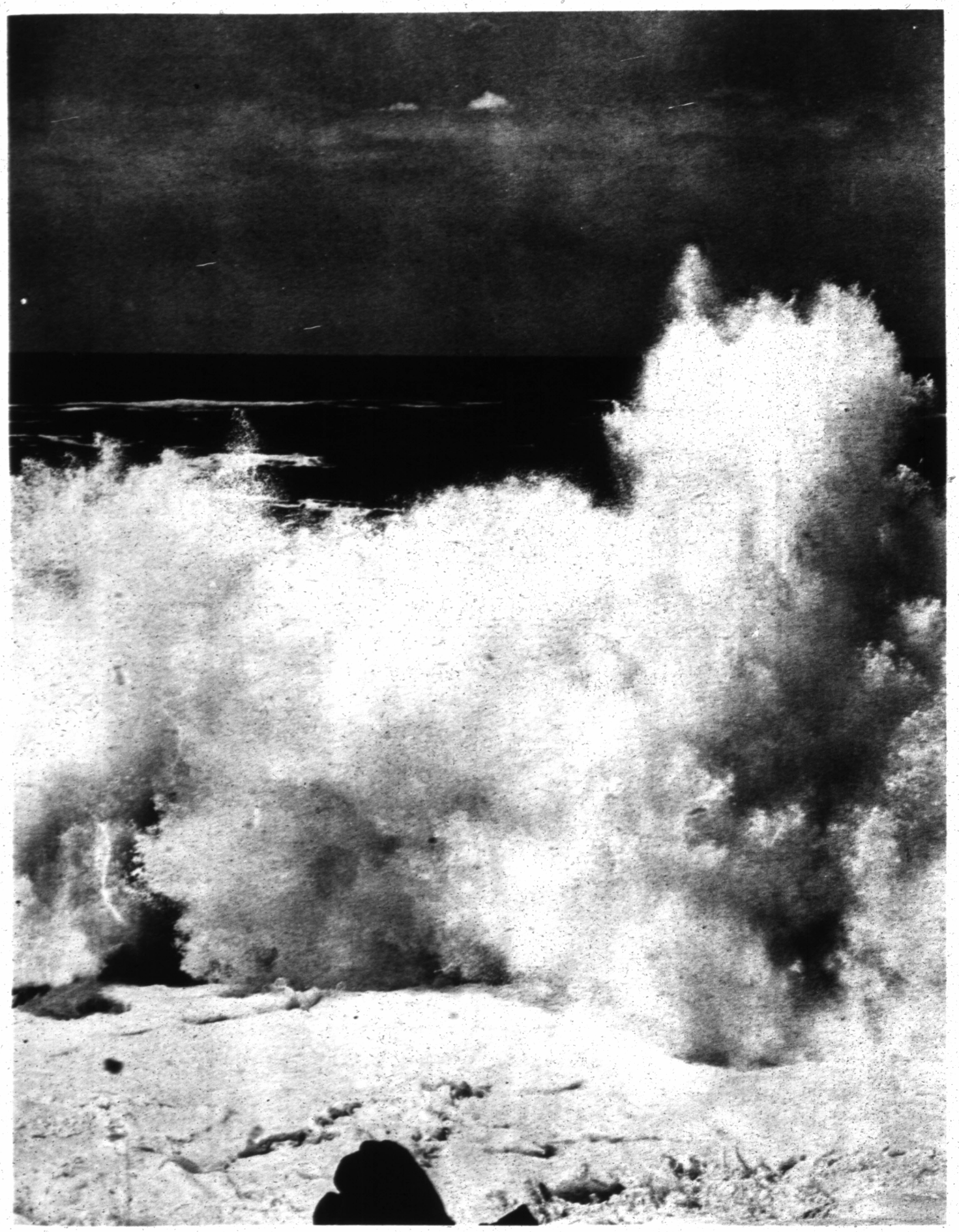

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Monterey.

Carmel's population in 1943, according to an estimate by British-born, capable and conscientious City Clerk Peter Mawdsley, was over 4,000, including transients. The assessed valuation of the city was then $5,513,180. The unincorporated area was ranch land. There were but few homes scattered here and there outside the corporate limits.

With the postwar years came phenomenal growth. Mawdsley's estimated population for this spring of 1955 is 5,600 for the corporate area alone, up 100 from last summer, with another 6,500 or so living in unincorporated Carmel which was non-existent but a few years ago.

The latest assessed valuation for the village was $11,609,270 at the turn of the year, but Mawdsley figures it's now close to 12 million dollars. Carmel Woods, Hatton Fields and Mission Tract, which is growing rapidly, have an assessed valuation close to 8 million, and Pebble Beach, the Carmel River Bottom, lower Carmel Valley, and the Highlands have an additional assessed valuation of over 5 million. The valuation of the school district, which roughly comprises all these areas, was $25,293,000 last July.

It is almost impossible today to think of Carmel without consider-

Please Turn Page

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THIS IS CARMEL 1955

From Preceding Page

ing these areas. Life between them is intertwined. The sanitary district extends beyond the corporate limits. The unified school district covers a large area, and three of the district's four schools are actually outside the village boundaries.

With young couples settling in and around the village, building their homes and producing offspring, Carmel is rapidly becoming a town of children, something it never was before. Mawdsley remembers when his first son, born in 1922, was the only baby in Carmel.

Today's statistics of the school district show a constant increase. The district's enrollment as of March 14 was 1,079, according to Superintendent Stuart Mitchell. Last year it was 1,027. The biggest increase is in elementary enrollment which went up 5.6 per cent since last fall, from 659 to 709. It is estimated that half of the children come from homes inside the village limits, the others from the unincorporated areas.

An accurate count of the population in unincorporated Carmel is impossible at this time. The Pacific Gas & Electric Company has no breakdown for customers in the various suburban areas, though it counts over 2,700 customers within the village limits. The Pacific Telegraph and Telephone Co. lumps all the Carmel exchange together--there are 6,076, about 100 more than eight months ago--and can only hazard a guess that about half of them are in the city

CARMEL WOODS SCHOOL, built according to latest architectural concepts, is a sunny, airy place.

proper. Of the phones, 4,541 are residential, 1,535 business.

There is little indication that Carmel proper, whose boundary lines are still the original ones of 1916, will annex any outlying area in the near future.

The outlying areas have made no definite proposal to join Carmel. There has been no application for annexation so far, and a good deal of talk against it, both inside and outside the city. In Carmel's Council no one has yet gone on record for annexation.

Councilman John Chitwood, a retired Navy officer and one of the most conservative Carmelites, gained support when he said before Council:

"We don't want to bring in outsiders. We want to keep Carmel as it is."

Chitwood explains that "I said this to forestall any talk of annexa-

Please Turn Page

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THIS IS CARMEL 1955

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CARMELITE MONASTERY is outlined against pasture and hills in this Edward Weston photograph taken on Point Lobos.

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From Preceding Page

tion. If we endeavor to hold down Carmel generally, then the main character of the town can be preserved indefinitely."

Carmel Unincorporated, of course, has considered the possibility of annexation, but so far the drawbacks of such a step have outweighed its advantages. Unless there is a bad fire, the outsiders feel they are better off.

Taxes in the unincorporated area range from $3.74 to $4.40 per $100 assessed valuation, while in corporate Carmel taxes total $4.83. Outsiders, who can today build homes in a wide range of styles and materials, would further be bedeviled by many building restrictions which, had they been in effect in Carmel's old days, would have prohibited erection of a good third of the structures standing in Carmel today.

The unincorporated areas theoretically suffer from lack of police protection--a sheriff's patrol car comes by about three to five times a day--but there is no crime. The unincorporated areas, however, are dependent on the Carmel Hill Station of the State Department of Forestry fire service, and it's a long way from there to south of the town or part-way up the valley.

The present trend indicates a stacking of interlocking governmental bodies taking over the functions normally exercised by a city. Sanitary and school districts are superimposed, covering varying areas, and an eventual recreation district would pose the same problem.

Incorporation is definitely an issue.

The cultural life as well as the business life of many residents of unincorporated Carmel revolves around the village.

Everyone, sooner or later, comes to Carmel from surrounding areas if for no other reasons than to sit on the beach, go to the movies, listen to a concert at Sunset auditorium, perhaps attend the Bach Festival, go shopping, look at the paintings in the town's three art galleries or attend one of the amateur productions at the outdoor Forest Theater or the new theater-in-the-round at the Golden Bough

Please Turn Page

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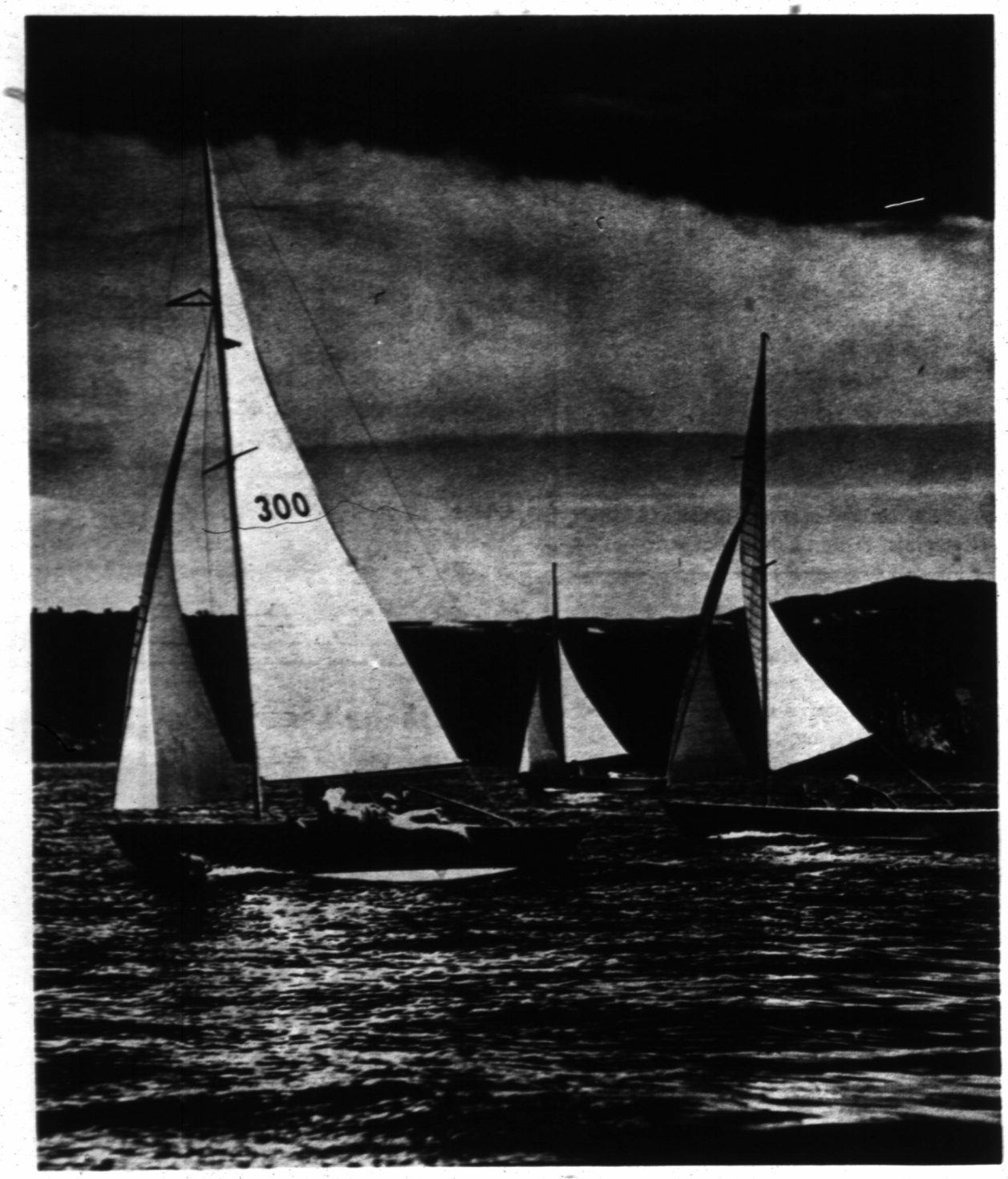
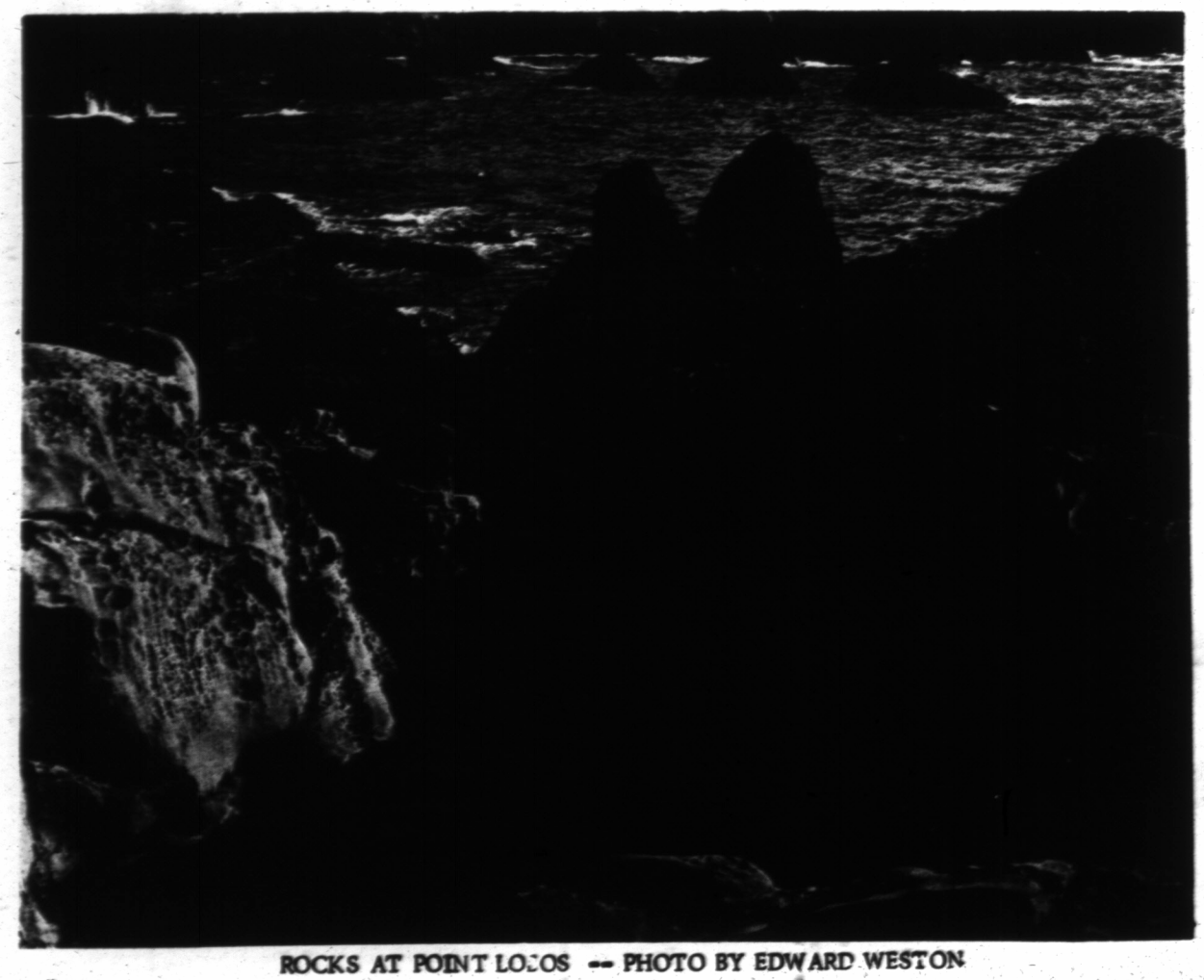


SAILING OFF PEBBLE BEACH -- Artist Colden Whitman of Carmel hanging over port gunwale of John B. Geisen's boat. -- Photo by Julian P. Graham

SIREN IN THE SURF is 16-year-old Anne Burke of Berkeley, one of the many high school kids visiting Carmel during "Hell Week".



ROCKS AT POINT LOBOS -- PHOTO BY EDWARD WESTON

CARMEL TAGNET

Here's a Jack Webb special.

In 1954 Carmel had no murder, no traffic fatalities, only one assault and three burglaries--but Chief Clyde P. Klaumann's eight cops kept busy in other ways.

They arrested 48 persons on traffic warrants, mostly overtime parkers who failed to pay their fines.

They investigated 72 thefts, arrested two suspects.

They investigated three burglaries, arrested one suspect.

They arrested 24 drunks and four vagrants.

They nabbed one resident for violation of the trash ordinance, and one outsider for violation of the soliticting ordinance.

They investigated eight car thefts, arrested nobody.

And

They issued 5,171 parking tickets.

• • •

The Police Department's last budget allocation was $51,440.92.

From Preceding Page

Playhouse.

Art galleries and amateur theaters are, of course, strongly in the Carmel tradition.

Herbert Heron, later mayor of Carmel for two separate terms, founded the Forest Theater in 1908, and started the Carmel Shakespeare Festival in 1926. He again revived it last summer after several years' pause. Edward Kuster, a lawyer from Los Angeles, quit his practice in 1919 when he was 43 and designed and built the Golden Bough Playhouse. Kuster subsequently studied direction with Max Reinhardt in Germany, made the playhouse here world famous.

The first Golden Bough theater, eventually the first theater in the country to show movies in the "art theater" way, (coffee instead of popcorn), burned down in 1935. Kuster then bought the original Arts and Crafts Theater, founded by Perry Newberry and Alfred Burton years before, from the so-called "Abalone League", and turned it into the second Golden Bough Theater. It also burned down, in 1949. A production of Siegfried Geyer's "By Candlelight" had preceded both fires. Now managing a third Golden Bough theater, whose

THIS IS CARMEL 1955

From Preceding Page

George L.
SAYS

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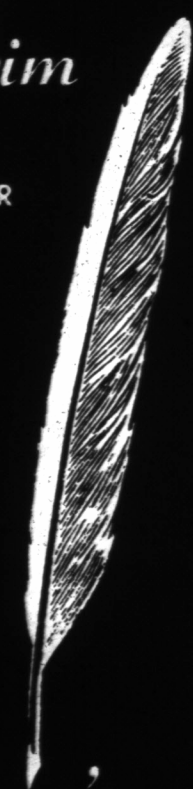

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stock is owned by Carmelites, on the site of the ill-fated second, Kuster is still going strong for theater within the limitations of available talent and material.

The quality of today's local amateur productions may be below the standards of Carmel's golden age, as some old-timers claim. But, in recent months, the Golden Bough Players under the direction of Lee Crowe have achieved thespian competence beyond the range of most amateur theaters, and it is doubtful that local theater was ever better than it is at the Golden Bough today. Other amateur groups, occasionally springing up in the village, are a different story. Most flop immediately. A notable exception is the Forest Theater Workshop, a group but a few months old, that is trying not commercial but experimental theater and may turn out to be a good school for amateur actors in this area.

Outsiders, possessed of experienced critical discrimination, are occasionally appalled at what sometimes passes for art or theater in Carmel, a community of no mean cultural pretension where they expect to find consistently professional standards. Fact of the matter is that Carmel, though blessed with much talent, is also cursed with much mediocrity.

This mediocrity is encouraged by Carmel's peculiar capacity for transcending the big fish in the little pond routine. It has the trick mirror talent of making a tadpole appear a whale, and, as a result failures from elsewhere, not just the little stuff, sometimes succeed in somehow cornering big local reputations.

Despite its generous quota of artistic phonies and/or mediocrities, however, Carmel may boast without fear of contradiction that it has more successful creative talent per square foot than any other small town in the country.

Carmel and its immediate environs are the home of Poet Robinson Jeffers, Painters Patricia Cunningham, Leslie Emery, Armin Hansen, Linford Donovan; Sculptor Clancy Bates; Cartoonists Eldon Dedini, Bill O'Malley, Vaughn Shoemaker, Hank Ketcham, Jimmy Hatlo; Authors Ernest K. Gann, Howard Rigsby; Photographers Edward and Brett Weston; Architects Jon Konigshofer and Mark Mills, and many other nationally known "names" in the arts and crafts. Bing Crosby and Greer Garson have homes on Pebble Beach, spend part of the year on the Peninsula, are often seen on the streets of Carmel.

In addition to the accomplished, of course, Carmel teems with young talent in the arts. But there is little future for the promising youngsters here. Many of them--the weaker--are condemned to squander their talents on the temptress of artistic conversation. They stay, and eventually become Carmel characters.

The stronger often leave after a period of disillusioning apprenticeship. They find that, at this time at least, Carmel is a fine place for the already successful, but a place that's almost impossible to become successful in.

It would not take much to make Carmel a true art center. An annual art festival, open to outsiders as well as local artists, might do the trick, offering as it would to the young an opportunity to vend their products on a free market place of taste that would attract art lovers from all over the nation.

• • •

The presence of the famed is, to some extent, one of the tourist attractions Carmel has to offer in addition to quaint cottages, specialty shops and a cypress-studded water front.

Carmel people manage to act quite blase about their celebrities, including visiting movie stars, but take every opportunity to point out people in the limelight to visiting firemen.

Carmel frowns on the tourist, yet makes a good share of its living from him. Some store owners admit that 50 per cent or more of their sales are to visitors, and if that is the case, it is also an economic fact that without tourist money coming in many of their other sales--to local people--could not take place.

It is not easy to be a shopkeeper in Carmel. To cater to the tourist a merchant feels he has to carry unique merchandise. As long as there are only a few shops, that's fine, but with as many shops as exist in Carmel today, many merchants find competitors carrying the very same merchandise they thought they purchased as unique.

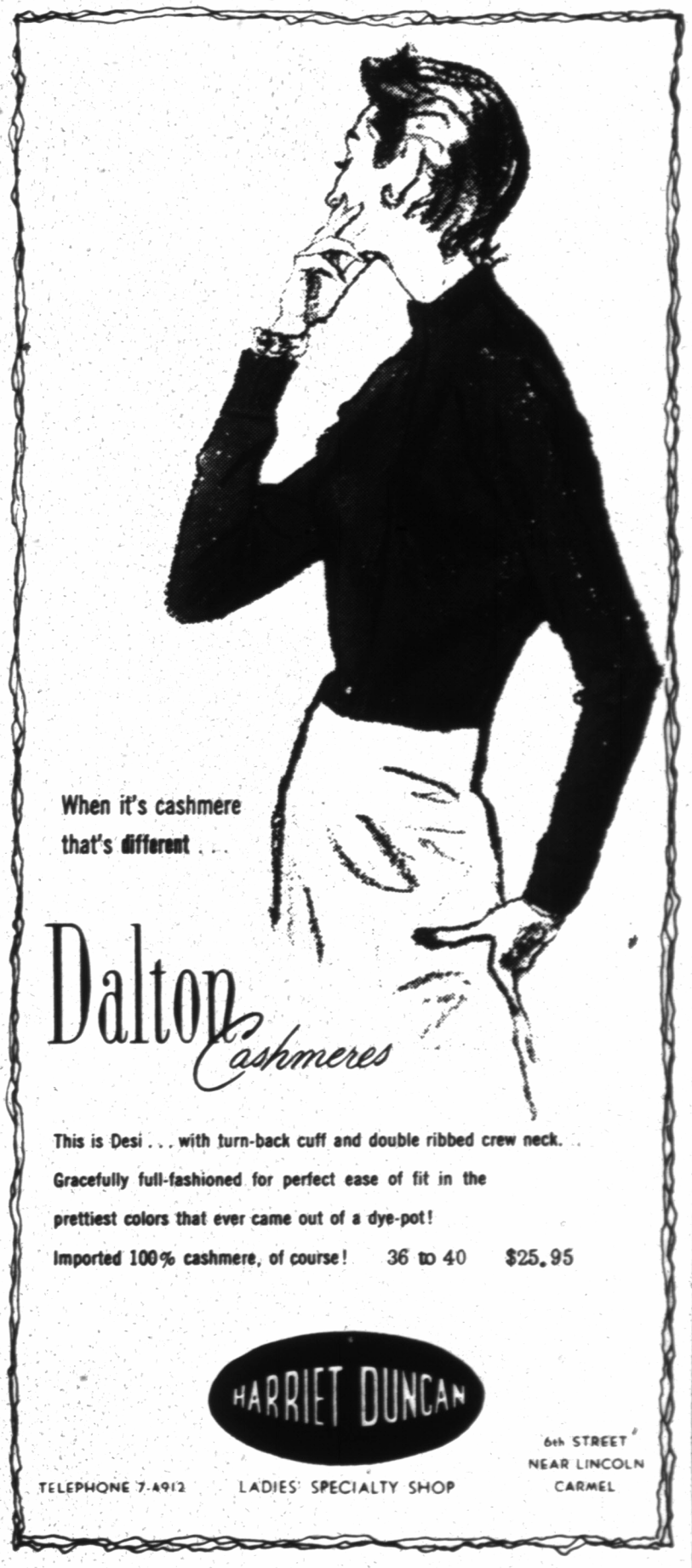
The competition in some fields is terrific as indicated by the number of business licenses listed by Larry Rose, Carmel's new, young and energetic tax and license collector.

There are 33 apparel shops, 35 gift shops, 17 arts and crafts establishments that do retail selling. There are 43 hotels, inns and lodges; 26 restaurants.

There are also 15 businesses handling horticultural supplies and ser-

Please Turn Page

Carmel Mission, photo by John Livingstone



THIS IS CARMEL 1955

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vices; seven shops selling jewelry, silver and clocks; six shops selling sporting goods, pets and toys. (There is, incidentally, also one fortune teller.)

Shopkeepers complain today that the tourist is not spending as much as he used to. Some say that the average tourist, in the late 40's, spent around $8 each sale and that today the average tourist only buys 85 cents worth.

This may be so--an indication of the times--but there is little to substantiate these figures in the sales tax returns which cover all retail sales except food. These returns, according to City Clerk Mawdsley, show a steady 10 per cent increase since they went into effect in the December quarter of 1951.

For the quarter ending last December 31, the City collected $11,741.42. This being one half per cent of the retail sales (including liquor sales tax which is applied as use tax), the retail sales volume for the Christmas quarter was $2,348,284.

According to sales tax figures, the retail volume for the September quarter of 1954, the quarter that reflects tourist trade more than any other, was $2,641,464--about $130,000 more than in the coresponding quarter of 1953.

The March quarter figures for 1955 are not yet available, but it is almost certain they will reflect a rising curve, though perhaps not as steep a curve as last year's when the quarter retail sales showed up nearly 1 million dollars ahead of the same quarter in 1953.

The high sales tax return brought the city $10 tax per capita in 1952, compared to $4 per capita State average. Mawdsley figures that five sixths of the tax comes from the pockets of outsiders, only one sixth from local residents.

Its high tax income enables Carmel to spend a good deal of municipal money. In the year ending in June 1953, for instance, Carmel spent $82,051.66 on road improvements. This expenditure, of course, included gas tax money from the State.

Big money also circulates in Carmel. Reynolds & Co., one of the country's biggest brokerage firms, has a branch office in Carmel engaging in transactions of well over $12,000,000 a year. In volume of Mutual Fund Sales, the local office is the sixth biggest in the country, with more than $100,000 in sales in the past year.

In addition to the Reynolds business, Carmel residents--perhaps not realizing that Carmel transactions go just as fast as those made elsewhere--do business by phone with firms in San Francisco. Total figures on security transactions by Carmel residents are, therefore, unobtainable, but chances are they are well above the per capita average of the nation.

Indicative of the amount of local activity is also the Post Office volume. Postmaster Fred Mylar announced that gross receipts for the fiscal year ending June 30, 1954, were $164,521.70, up $15,846.59 from the previous year.

The surprising thing about Carmel's Post Office gross is that nearly $70,000 of it was clear profit, amazing in view of the fact that nationally the Post Office Department shows a deficit.

The local Post Office, almost bursting at the seams, feels that some day it may have to violate the time-honored Carmel custom of no postmen. It may start delivering mail in the business district.

That Carmel people, or at least some Carmel people, have plenty of money to spend is obvious. Their standard of living is generally high; the average cost of a home in Carmel is $20,000.

Foreign travel is an indicative luxury item. The travel agencies of Margaret Peasley and Phinney-McGinnis report that in 1954 and the first part of 1955 they have arranged trips to Europe for 208 Carmel people, trips to Latin America (including Mexico) for 87, trips to the Far East for 33, trips to Hawaii for 162, trips to Alaska for 37 and trips around the world for 14.

In 14 months that's 541 people going to faraway places; figuring the overall Carmel population at about 12,000 that means, on a year's average, one out of 28 residents going abroad. If this average applied to the whole country, it would mean that nearly 6,000,000 Americans went abroad in 1954, paying their own way, which wasn't so.

• • •

Carmel can still be a cheap place to live. Although real estate began to skyrocket after the war--a 2-bedroom house on Casanova sold for $4,000 in 1945, $8,500 in 1946 and $14,000 just a year later--some cottages are still available for very low rent, say around $50 a month--although most rentals run in the $100 bracket.

With everything concentrated in a small area, there are no transportation costs. And dress is unimportant. When a guy is too broke to buy a new suit, he simply becomes a character. All this makes Carmel very attractive for people who like to take it easy, make a minimum of money and still live the good life.

Most Carmel homes, built on 40 by 100 lots, are two bedroom and two baths. The late Hugh Comstock had the biggest influence on local architecture. His is the famed Carmel cottage. He designed the Tuck Box on Dolores Street, but that was before the war. After the war, he went in for post adobe which became especially popular in the outlying districts where there was still room to build.

Architectural standards in Carmel are hard to define. The planning commission okays houses that look like they belong in Carmel. The best way, architects found, to get a modern building through was to dress up their rendering with knickknacks.

Finicky Floyd Adams, the village's building inspector, okayed permits for 30 new homes and three residential buildings last year. He also okayed 90 remodeling jobs on homes, 18 on commercial buildings. Building expenditure in the village last year totaled $770,765.

Back in 1908, when Heron first came to town, lots in Carmel sold for $150. Lots today go for at least $3,500, and the last waterfront lot sold for about $9,000. There are just a couple of waterfront lots left now.

Heron, in the early days, had the chance to buy the southeast corner of Ocean and San Carlos, where the Standard Oil Station is, for $1,000. He passed it up. Today, the corner is valued in excess of $100,000.

The valuable downtown property, where rents range from $100 to $450 for offices and stores depending on location, size and friendship, is owned by a few families.

The largest real estate holdings belong to the decendants of Tom Doud, wealthy Monterey cattle rancher; Mary Goold, descendant of the old Carmel Mission Machado family and widow of Charles Goold, one-time councilman and livery stable operator; the Mary Dummage estate, and members of the Leidig family, Robert and Fred.

Corum Jackson, 59, jovial community big wheel and prime mover in matters civic and business, has been in the real estate business in Carmel for 18 years. He feels that the Carmel business district will keep on developing but that the mode of life in Carmel will remain the same.

"Of course," he says, "they'll gradually sneak in a street light here and there. The trouble is that everybody comes here because they like it the way it is, and once they've settled down they want to make changes."

Carmel, Corum Jackson thinks, can keep on doing fine and even better, without radical changes. Like other far-sighted businessmen, he believes that the Carmel area, as the whole Peninsula, will some day be the bedroom for executives and white collar workers from the industrial area that will develop in all probability around Moss Landing.

"Even if the fish come back," says Jackson, "the fishing fleet won't come back to Monterey. It will go to Moss Landing."

That's why, Jackson says, the Monterey Peninsula Convention Bureau is hot stuff. The bureau has booked 15 conventions for this year and next. Figuring on a 300-person average with each convention visitor staying three days and spending $25 a day (the national average is $27), this will bring $337,500 in new money to the Peninsula.

Says Jackson:

"Economists figure that new money brings 20 times its amount in turn-over. Figuring it conservatively--only 10 times--this meant $3,375,000 new spending power.

"You can figure that a fifth of this will rub off on Carmel."

Carmel, which is not participating in the convention bureau, is, therefore, apt to benefit in spite of itself.

One thing that may stop Carmel's benefit from anything is the parking problem. With little room to park in the business district and the ever-present threat of a ticket, generously dispensed by the Carmel Police Department, visitors are increasingly discouraged from shopping here.

If the parking problem is not solved, and it is not solved by ticketing shoppers and tourists, the time may come--and sooner than most would think--when shopping centers will mushroom outside the village limits, say at the mouth of Carmel Valley near the booming Mission Tract, and draw a good deal of business away from Carmel.

Someday, as the Peninsula grows in population, there will be such shopping centers, but Carmel can remain in a competitive situation if it finds a solution to the congestion problem.

A partial solution could be a project that has now been in the air for about a year: to build a shopping center on an acre-and-a-half site on the southwest corner of Ocean and Junipero. This center would offer parking facilities for an estimated 120 shoppers, according to the first tentative plans.

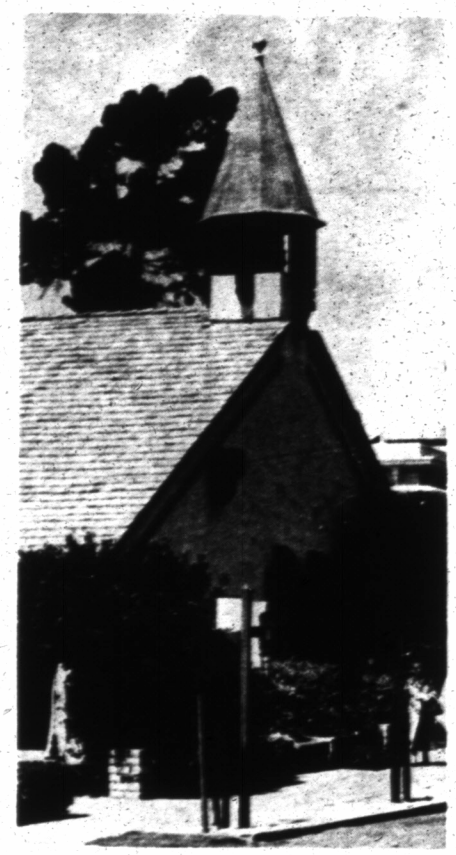
The site is currently occupied by the Murphy lumber yard. Most of the property is owned by Mrs. Leslie Fenton. The San Carlos Canning Company has about a third of the land involved, and unless the Fentons, who are interested in building the shopping center, can get together with the other property owners the project will inevitably fall through.

But, even if this project and other projects along similar lines should succeed in Carmel, a retail business district alone--no matter how successful--does not make for a community of vitality and progress.

Although Carmel is an ideal place for youngsters to grow up, opportunities for them, once they reach maturity, are extremely limited. Most kids leave after graduation from high school to invest their energy and talents elsewhere.

The eventual consequence of such an exodus of youth are obvious.

Despite such drawbacks, the leisurely pace of Carmel life as it is lived today offers a unique experience in our hurried world, an experience for which many people are willing to trade the practical expediences that make for the super-efficient existence of the mid-20th century.



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BOOK LOOKS -- by John F. Allen

ANTI-INTELLECTUAL

Russell W. Davenport, who died long before he should have, a year ago this month, in a great many ways typified a group of American writers I have named--entirely for lack of a better name--the anti-anti-intellectuals. It is an interesting fact that most of those included in the group have been employed at one time or another by Henry R. Luce, the altogether unintellectual publisher of Time, Life and Fortune.

I feel on fairly firm ground here, since I spent some eight years working for the same man, as you no doubt have heard me mention before. (Believe me, I use it more as an excuse for my limitations than a boast of my prowess.)

Mitch Davenport was a friend of mine at one time, a man for whom I had tremendous respect. Which is one of the reasons I find it hard to write this sort of review about his THE DIGNITY OF MAN (Harper, $4).

First let me explain what I mean by anti-anti-intellectuals. Quite obviously I picked the phrase up from the writings of those far right-

John F. Allen, one of the top writers on the San Francisco Examiner staff, is a former West Coast editor of Time Magazine. He reviews books exclusively for this publication.

wingers like David Lawrence and George Sokolsky, who refer to liberals (i.e., intellectuals) as anti-anti-communists.

The point seems to me to be this. The men who made up that tag of anti-anti-communist did not want, or did not dare, to call their opponents communists, so they accused them in a hyphenated word of being against the anti-communists. It turned out to be both a way of avoiding a libel suit and demeaning a man by suggesting he was merely a fool.

What I'm trying to express about Mitch Davenport and his kind is not nearly so insulting. I'm suggesting first that he and they were well equipped to be intellectuals, but they couldn't face up to the discomfort and relative poverty that the position entails.

But--and this is a tremendously important point--they also could not find it within themselves to be anti-intellectual. What was left to them?

Since they could not attack the intellectuals directly without demeaning themselves, they must attack those who do--without ever joining either camp. It's neat and difficult, but it's being done.

What it amounts to is this: a man like Davenport cannot be a lib-

(Cont'd on D-4)

It Snowed In Monterey

Proof that it snowed here last week is furnished by photographer Wynn Bullock, who snapped this pic from the window of his home atop Carmel Hill on April 18 at 8 a.m. The snow was on the ground for 30 minutes. The freak storm hit scattered points here.

Advertisement

From where I sit ... by Joe Marsh

Red Finds a "Sweet Solution"

Red Jackson found a slick way to get his cows to eat what's good for them. Seems they were passing up the tall green grass—full of minerals and vitamins—and eating the short grass, which is naturally sweeter.

Red solved the problem by spraying a solution of corn syrup over the grass that was going begging. The cows sure went at it. Red says it's lucky for him—*and* the cows—that every one of them has a "sweet tooth."

Next week, according to Red, he's going to have his cows clean up all the weedy grass along his fences—after he sprays them with more corn syrup, of course.

From where I sit, some folks, like Red, are always trying out new tricks—and others stick with the old tried and true methods. Just a question of preference, I guess. Like the way you may enjoy coffee with meals, while I prefer a cold glass of beer. So let's not allow any bad feelings to "crop up" by thinking ours is the only choice.

Joe Marsh

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(S) To Mr. and Mrs. Jack H. Harrison of 1221 Spruance St., Monterey, a girl, Pamela, on April 2.

(D) To Mr. and Mrs. Hatun Lee of 859 Foam St., Monterey, a girl, Ellie, on April 3.

(S) To Mr. and Mrs. Vincent Cardinalli of 56 Via Chular, Monterey, a girl, Melonie, on April 4.

(B) To Mr. and Mrs. John W. Lewis of 127 - 19th St., Pacific Grove, a girl, Janet, on April 6.

(D) To Mr. and Mrs. Carl Anton Von Saltza of Monterey, a girl, Lisa Marie, on April 6.

(S) To Mr. and Mrs. Archie V. Fitzgerald of 345 Casanova Ave., Monterey, a boy, Alan, on April 7.

(S) To Mr. and Mrs. John R. Schach of 220 - 15th St., Pacific Grove, a girl, Joan, on April 8.

(E) To Mr. and Mrs. Donald D. Shook of 320 Virgin St., Monterey, a boy, James, on April 9.

(G) To Mr. and Mrs. Lee Reyburn of 1527 Lowell St., Seaside, a boy, Steven, on April 1.

(F) To Mr. and Mrs. Lewis Fenton of Pebble Beach, a boy, Lewis, on April 1.

(C) To Mr. and Mrs. William Brown of 1620 Josselyn Canyon, Monterey, a boy, Robert, on April 4.

(S) To Mr. and Mrs. Chester Gadaire of 734 Lobos St., Monterey, a girl, Frances, on April 4.

(I) To Capt. and Mrs. Theodore R. Garrod of 2915D Pacific Heights, Fort Ord, a boy, Theodore Alan, on April 3.

(L) To WO and Mrs. Robert W. Mattison of 118 Seventh Division Place, N. Bayview Park, a girl, Robin Sue, on April 3.

(H) To Lt. and Mrs. David A. Thomason of 140 Monterey Road, N. Bayview Park, a boy, Mark Donald, on April 6.

(A) To Pvt. and Mrs. Billie G. Allison of 1289 San Miguel Road, Watsonville, a boy, William, on April 2.

(B) To Sgt. and Mrs. Stanley S. Beus of 116-1/2 Fifteenth St., Pacific Grove, twins, Marcia and Michele, on April 4.

(S) To Mr. and Mrs. George Crenshaw of Rt. 1, Box 480, Carmel, a girl, Marilyn, on Apr. 5.

(S) To Mr. and Mrs. George Soares of 970 Paloma, Monterey, a boy, on April 6.

(G) To Mr. and Mrs. Donald Still of 805 Maple St., Pacific

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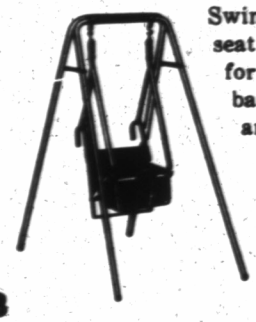

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L

Grove, a girl, on April 6.

(I) To Mr. and Mrs. Donald Morton of Carmel, a boy, on April 7.

(S) To Mr. and Mrs. Orville Jones, Jr. of Carmel, a girl, Kimberly, on April 8.

(C) To Cpl. and Mrs. Ronald D. Cabibi of 107 Dana Place, Monterey, a girl, Mary Carol, on April 1.

(D) To Cpl and Mrs. Bobby Joe Carroll of 1128 Manzanita St., Seaside, a boy, Steven Joe, on April 1.

(E) To Cpl and Mrs. Richard L. Clark of 123 Eighteenth St., Pacific Grove, a girl, Robin, on April 4.

(F) To SFC and Mrs. Arthur C. Coleman of 2824 Pacific Heights, Ft. Ord, a boy, Robert, on Apr. 3.

(G) To Pfc and Mrs. Chris H. Deits of 474-1/2 Van Buren St., Monterey, a girl, Karen Sue, on April 7.

(S) To Mr. and Mrs. Paul Hazdovac of Carmel, a girl, on Apr. 9.

(C) To Mr. and Mrs. Noel Palmer of 342 Virgin Avenue, Monterey, a girl, Janet, on April 9.

(S) To Mr. and Mrs. Charles Godfrey of 602 Palm Ave., Seaside, a boy, Charley, on Apr. 10.

(S) To Mr. and Mrs. Frank Lucido of 1239 Ord Terrace, Seaside, a boy, Anthony, on Apr. 12.

(L) To Mr. and Mrs. Thomas Stephens of 240 Walcott Way, Pacific Grove, a boy, on Apr. 14.

(S) To Mr. and Mrs. Thorne Hall of Carmel, a boy, Brett, on April 5.

(H) To Lt. and Mrs. Ralph W. Corson of 1066 Jewel St., Pacific Grove, a boy, Kevin Alan, on April 4.

(S) To Mr. and Mrs. Henry G. Baron of 60 Wellings Place, Monterey, a girl, Lisa Anne, on Apr. 12.

(J) To Mr. and Mrs. John D. Miller of Seaside, a girl, Lline Doralph, on April 13.

(S) To Mr. and Mrs. William S. Woodward of 217 - 19th St., Pacific Grove, a girl, Judith, on April 14.

(F) To Pvt and Mrs. Arlen L. Hadley of 233 Eighteenth St., Pacific Grove, a girl, on April 7.

(E) To Cpl and Mrs. Albert S. Handa of 311 Casanova Avenue, Monterey, a boy, Robert, on April 3.

(H) To Sgt. and Mrs. Russell A. Hamilton of 127 Fourth Division, N. Bayview Park, a boy, Mark Allen, on April 5.

(L) To Pfc and Mrs. Leroy C. Hoefker of 19A Ord Avenue, Ord Village, Monterey, a girl, Dawn Lee of April 5.

(K) To Cpl and Mrs. Jo D. Horton of 815 Oak Street, Seaside, a girl, Betty Jo, on April 4.

(S) To Mr. and Mrs. Rex Peter Redhouse of Box 233, Marina, a boy, Vincent Mark, on April 14.

(J) To Mr. and Mrs. Arthur R. Swanstrom of 492 Larkin St., Monterey, a girl, Brenda, on April 16.

(K) To Mr. and Mrs. Adolph L. Verwold of 557 Archer St., Monterey, a girl, Cathy Darlene, on April 17.

(L) To Sfc and Mrs. Gil A. Linson of 1209 Lowell Place, Seaside, a boy, Larry, on April 5.

(J) To Pvt and Mrs. Elwood R. Peterson of 411 Central Ave., Pacific Grove, a girl, Elrey Lynn, on April 4.

(I) To Cpl and Mrs. Charles R. Pridmore of 1231 Pine St., Seaside, a boy, Timothy, on April 6.

(S) To Sgt and Mrs. J. D. Richardson of 1146 Echo Way, Seaside, a girl, Debra Lynn, on April 5.

(A) To Mr. and Mrs. Donald Mitchell, Box 723, Carmel, a girl, Kathleen, on April 16.

(S) To Mr. and Mrs. Lawrence Schultz of Carmel, a boy, Martin, on April 17.

(B) To Mr. and Mrs. Jack Montgomery, Box 1124, Carmel, a boy, Tomothy, on April 17.

(S) To Mr. and Mrs. William Pipkin of 612 Hilby St., Seaside, a girl, Pamela, on April 17.

(J) To Mr. and Mrs. Ewell Cole of Carmel, a boy, Ewell, on April 18.

(K) To Mr. and Mrs. Pete Janikula of 918 Sinex St., Pacific Grove, a boy, Michael, on April 18.

(S) To Mr. and Mrs. Nick Albert of 730 Lily St., Monterey, a boy, Marc, on April 18.

(F) To Mr. and Mrs. Cole Weston, Coast Route, Monterey, a boy, Rhys, on April 19.

(H) To Mr. and Mrs. Futokosu Sakino of 642 Oak St., Monterey, a boy, John, on April 19.

(S) To Mr. and Mrs. Robert Hoag of 861 Cedar St., Pacific Grove, a boy, on April 19.

(G) To Capt. and Mrs. Pacifico D. Agpaoa of 520 Towt St., Salinas, a girl, Elizabeth, on April 13.

(E) To Lt. and Mrs. Richard D. Barr of 124 Monterey St., N. Bayview Park, a girl, Denise Lynn, on April 12.

(I) To Lt. John W. Crosby Jr. of 193 Del Monte Blvd., Pacific Grove, a girl, Loraine, on April 11.

(D) To Lt. William C. Greenwell of 1520 Luzern Pl., Seaside, a boy, David Lee, on April 11.

(C) To Lt. George A. Hoyem of 221 Carruthers St., Bayview Park, a girl, on April 14.

(B) To Capt. and Mrs. Robert Howard, Box 993, Carmel, a girl, Barbara Ruth, on April 11.

(A) To Pfc and Mrs. Harley K. Adamson of 1024 Austin Ave., Pacific Grove, a boy, Leslie, on April 9.

(L) To Sfc and Mrs. Leslie Chavis of 2871D Pacific Heights, Fort Ord, a girl, Susan, on April 13.

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F

BOOK LOOKS

(Cont'd from D-1)

eral intellectual; he cannot attack liberal intellectuals; so he attacks the first for attacking their enemies. Thus he arrives at a point of safety, where each side can fairly claim him as a potential ally.

Which brings me to the book at issue. Mitch Davenport spent most of his life looking for the Big Answer. (Throughout his book, in true Fortune fashion, he uses capitalized phrases, like Dialectic Man, Industrial Man, Era of Hope, Paradox of Progress, etc., all great, ringing, and largely meaningless phrases.) If he lacked anything it was an ability to recognize that phrases don't make occasions and occasions--historical or otherwise--never lend themselves to all-encompassing phrases.

There was no reason to believe that Davenport could find the Big Answer. He was a bigger man than most, and it should be said that he, as few men do, seriously sought it. This book was a result --the last chapters put together after his death.

He writes throughout as though his answer to the solution of the fight between the Western and the American versions of "freedom" was original. If this is the total and final result of his life work, then I'm afraid he failed utterly.

Because there's not one new fact in all the pages of "The Dignity of Man", and the conclusion is as unintellectual as a Richard Nixon handshake.

What Davenport gets at in these pages is primarily this: that Americans have grown up with a system of libertarianism which works within limitations and which seeks the possible perfectibility of man. Americans cannot understand why this doesn't appeal to a Chinese to whom communism has given an extra bowl of rice but no freedom.

Americans are incurably optimistic about the future of personal liberty, but they cannot argue with a communist who largely believes the same thing. This, says Davenport, is because communism is also aiming at freedom. In short, he would make the point that democracy and communism are too close together --and in parts of his book he makes the theory (unlike the practice) of communism sound very, very attractive.

His point is that both Western libertarianism and communism base their hope on a scientific view of man. Democracy says that thesis and antithesis (in the sense that Hegel meant the terms) will end in a synthesis, but that the latter will become just another thesis, rather than an absolute, and hence will be part of the progress of man.

Communism, on the other hand, sees the means of thesis and antithesis leading only to what one might term a synthetic absolute.

But, says Davenport, because both systems are so close, communism will inevitably have the best of the bargain.

Your reviewer has become an anti-anti-anti-intellectual.

SERVICE CHATTER

NAVY

by Jan Phillips

C-6 WIVES luncheoned at the La Playa with Mrs. Clifford Nilson as hostess. Special Guests were Mrs. George Fraser, Mrs. Marcus Williamson and Mrs. Edwin Millar.

• • •

JEANNE MORRISON is back with wee Billy from a visit with her family in South Pasadena. She brought back her nephew Bryan Leonard, who will be Billy's playmate 'til Easter.

• • •

HELEN MIXON hosted the second year "N" wives with a coffee in the Silk Horse Lounge. Plans were made for the coming May party at which Hen and Cam Mixon will act as hosts.

• • •

LT. AND MRS. ARTHUR WESTMORELAND had as their house guests, her brother and his wife, Mr. and Mrs. John Palms of Hayward.

• • •

SQUADRON VC-12 had a reunion recently at the "Red" Ryders. Co-hostesses were the Zeillers.

• • •

THE DON GAINES had former shipmates Lt. and Mrs. D. K. Love of La Jolla for the weekend.

• • •

ARE ARTISTS' CHILDREN ARTISTS?

"I didn't think I'd like art this year. But it's going to be all right. I'm relaxed."

This precocious statement, offered by an 8-year-old at Carmel's Sunset School, stunned the school's new art teacher last fall.

The teacher, 27-year-old Joseph Broadman, had never before taught youngsters in a community as art-conscious as the Peninsula. Broadman came to Carmel from Merced, a rough and vital valley town where he was challenged by razor-equipped delinquents more frequently than by tots who dismiss Picasso as "old stuff".

Here, Broadman is in the peculiar position of being mentor in the arts to many children who come from homes where either father or mother, or sometimes both, are artists. The resultant sophistication is often a little overwhelming.

They also know a lot of practical facts affecting an artist's life.

Sixth-grader Jaret Mays, talented son of Painter Paul Mays, declares very seriously, for instance, that "I'm going to be a cartoonist. That's a steady job. I don't want to take the chance of running from gallery to gallery. I'd rather just mail off my strips regularly and get my checks regularly." This wise young man is just 11 years old.

Says Broadman:

"I have more artistically conscious kids in my room than I would have in any other place in California.

"This increases enthusiasm for the subject. Art is not divorced from reality. It's part of their life.

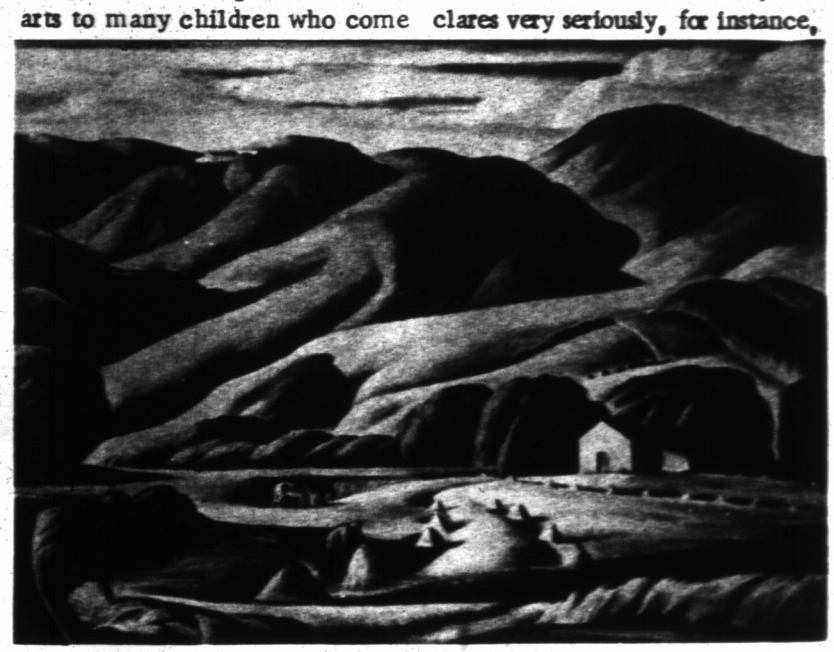
"But in spite of this, it's surprising; most of the kids haven't the vaguest idea where the Art Association Gallery is."

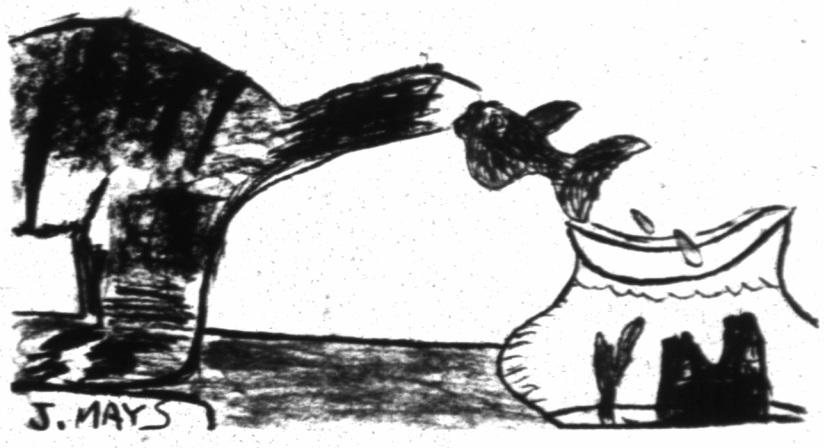
Not so surprising is the children's conformity to the Carmel point of view, even artistically. The youngsters, says Broadman, "easily fall into the Cypress Point cliche." Out of a class of 15, he gets at least three pictures with cypress trees every week.

Every single one of the 403 Sunset School students spend some time in Broadman's art class. Seventh and eighth graders have art 40 minutes a day, five days a week, for six weeks. Fifth and sixth graders have 40 minutes twice a week for eight weeks, and fourth graders show up once a week for 50-minute sessions.

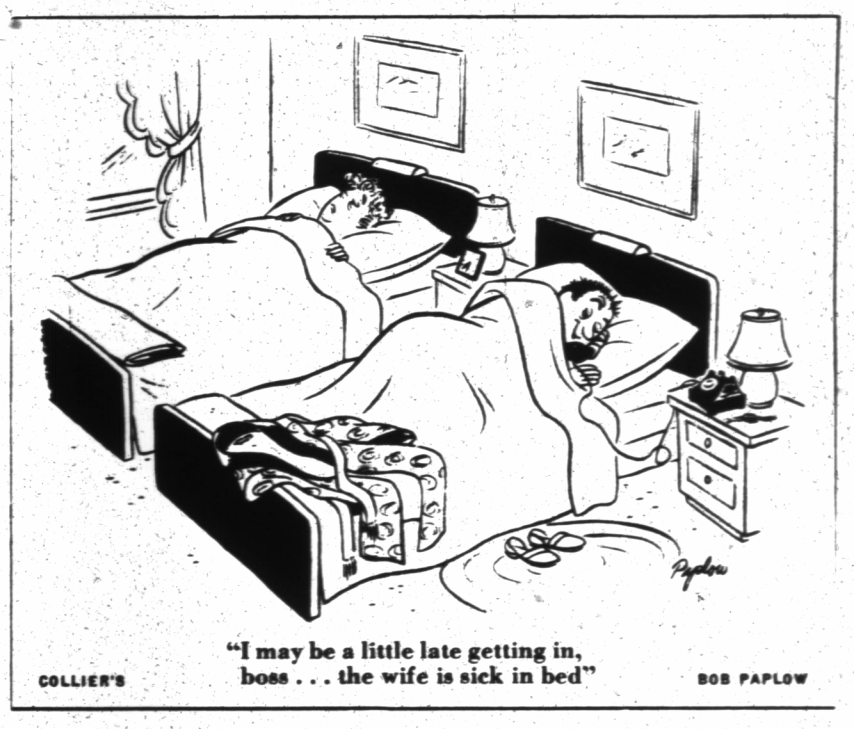
Of the 403 children, only a few are artists' offspring, of course. Among them are Nancy Lofton, 13-year-old daughter of Painter Richard Lofton; Frances Boyer, 12, daughter of Painter Louise Boyer; Linda Paplow, 9, daugh-

(Contd. on E-4)





JARET MAYS (left), 11, wants to become cartoonist. While his father, Paul Mays, paints serene landscapes (like Carmel Valley, center above), young Jaret has fish biting cat's tail.



"I may be a little late getting in, boss . . . the wife is sick in bed"

COLLIER'S — BOB PAPLOW

LINDA PAPLOW, 9, also wants to be a cartoonist. She drew the cat (right) in art class.

Father Bob Paplow, who sells to Esquire, Saturday Evening Post and Collier's, is accomplished cartoonist.

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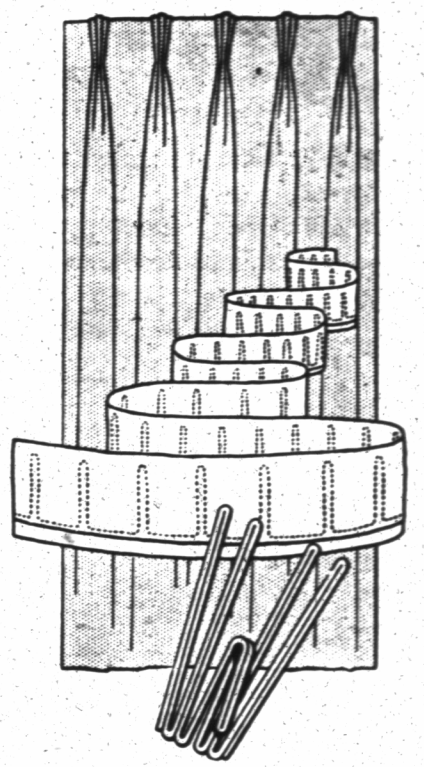

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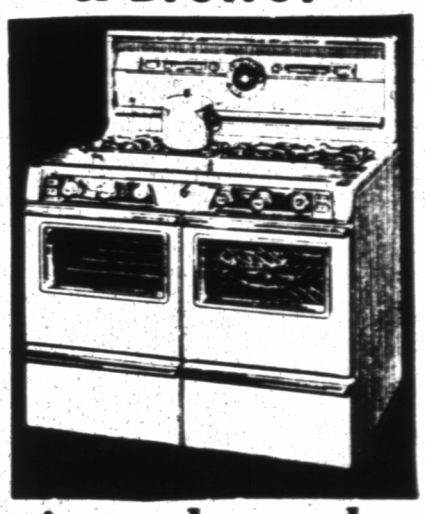

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SEMI-ANNUAL REPORT OF THE PUBLIC ADMINISTRATOR OF MONTEREY COUNTY

TO THE HONORABLE, ANTHONY BRAZIL, Judge of the Superior Court of the County of Monterey, State of California, Sir: The undersigned, Elmer L. Machado, as Public Administrator in and for the County of Monterey, State of California, respectfully makes this return of all estates coming into his hands during the six months period from July 1, 1954, in pursuance of the provisions of Sections 1150 and 1153 of the Probate Code:

Date of Issuance of Letters of Administration (1954)	Name of Decedent	Value of Estate	Moneys of Estate that have come into my hands	Debts, Expenses and Funeral Charges Paid	Balance of Cash on Hand	Attorney's Fees Allowed	Administrator's Commission Allowed	Remarks
July 2 (W/Will Annexed)	FRANK DENNER	Unknown	None	None	None	None	None	Pending
July 9	HARRY BARR	5374.19	2789.16	1062.54	1726.62	None	None	Pending
July 9	EDWARD F. TRIGO, aka EDWARD F. TREGO	1750.00	None	None	None	None	None	Pending
July 13	JEANNETTE FESSER, aka JEANETTE FESSOR WITT WILLIAM	179.66	179.66	179.66	None	None	None	Summary Admin.
July 13	FREDERICK TEAR ERNEST	3.10	3.10	3.10	None	None	None	Summary Admin.
July 13	EDGAR COLTRANE	24.07	24.07	24.07	None	None	None	Summary Admin.
July 19	LEONARD RANDALL	15.22	15.22	15.22	None	None	None	Summary Admin.
August 27	MARIAN PARKS	1400.00	150.00	None	150.00	None	None	Pending
August 27 (W/Will Annexed)	WERNER TORNROTH	1200.00	None	None	None	None	None	Pending
August 27 (W/Will Annexed)	NELLIE M. TORNROTH, aka NELLIE MAY TORNROTH	1200.00	None	None	None	None	None	Pending
August 31	JOHN PANZICH, aka JOHN FILIP PANDZICH ROSCAL	Unknown	5.61	5.61	None	None	None	Summary Admin. Pending
October 1	LEROY DRAPER, JR.	1479.53	1479.53	44.11	1435.42	None	None	Pending
October 6 (Spec. Ltrs.)	BERTHA L. STRONG	Unknown	None	None	None	None	None	Pending
October 26 (W/Will Annexed)	BERTHA L. STRONG	Unknown	36,438.67	2392.81	34,045.86	None	None	Pending
October 29	HAWKINS ALDRIDGE	Unknown	1225.91	286.27	939.64	None	None	Pending
October 29	MARGARET NEWBY, aka MAGGIE A. NEWBY	None	None	None	None	None	None	Pending
November 5	AGOSTINO SCOLARI	5007.70	5007.70	None	5007.70	None	None	Pending
November 10	LANCE ALVIN DARRELL	192.02	192.02	192.02	None	None	None	Summary Admin.
November 12	LORAINE HANSEN	Unknown	78.95	17.40	61.55	None	None	Pending
November 19	MIGUEL LAGARE MAGSALAY	1464.14	1357.14	471.69	885.45	None	None	Pending
December 3 (W/Will Annexed)	ALICE E. GAMMAN, aka ALICE EDE GAMMAN, aka A. E. GAMMAN	None	None	None	None	None	None	Pending
December 31	CLYDE EDWARD BERTRAM	Unknown	20,076.36	None	20,076.36	None	None	Pending

STATE OF CALIFORNIA,)
) ss.
County of Monterey.)

Elmer L. Machado, being first duly sworn, deposes and says:

That he is the Public Administrator of the County of Monterey, State of California; that the foregoing is a full, true and correct return of all the estates coming into his hands during the six months period from July 1, 1954, and that said return shows the value of each estate, the moneys which have come into his hands from every such estate, what has been done with said moneys, and the amount of his commissions, the expenses incurred in each estate, and the balance of money in each estate remaining in his hands; that he is not interested in any expenditures made on account of any of the above-named estates, nor is he associated in business or otherwise with anyone who is so interested.

ELMER L. MACHADO
Public Administrator in and for the County of Monterey, State of California.

Subscribed and sworn to before me this
31st day of January, 1955.

LAURA A. FREELAND
Notary Public in and for the County of Monterey, State of California.

(Notarial Seal)

Published in the Pacific Grove Tribune
Date of first publication: February 11, 1955

Dates of publication: February 25, 1955; March 11, 1955; March 25, 1955; April 15, 1955; April 29, 1955.

WOMEN WHO DO THINGS

ACCENT ON ACTING

"I do think I am feminine and charming. Men like me."

This was not spoken with conceit.

Emilija Sosic, a young woman who is suddenly going places very fast in the Peninsula's little theaters, said it as part of a cool self-appraisal.

For an actress like Emilija, appearance is a tool. Depending on this and other tools she has to work with are the parts she gets to play.

Emilija Sosic knows, we think, that she is not beautiful in a bland, calendar-girlie way. Her face has too much character for that, and there is too much going on behind her shrewd and sparkling eyes.

There are certain parts that seem tailor-made for this attractive and utterly feminine creature whose beauty lies in vitality, not in repose. And this spring, two of them have come up in a row, bringing Emilija to the forefront of the local stage.

Last weekend she completed a long and triumphal run as a sexy and bitchy seductress in the Golden Bough Players Circle production of "Payment Deferred". Next weekend she will open in the Wharf's tragic "Girl on the Via Flamina" playing the title role of the Italian ragazza lost in the emotional and beaurocratic turmoil of war. Rehearsals promise an excellent performance.

She came through with equal skill and native intuition as an elderly woman in "My Three Angels" last year, and as a young German Jewess in the early Hitler days in "I Am A Camera" the year before. Both were Wharf productions, with the latter having earned the praise of being the best show that that theater ever put on.

Emilija's competence comes as a particular surprise since she has never had any formal theater training. She has appeared only in eight plays, all of them on the Peninsula, several of them musicals in which she only had bit parts.

"Everybody thinks," she says with an accent that most people think is French although it is actually Yugoslavian, "that I've had a lot of stage experience, but that isn't so.

"Really, I have had the acting experience but not on the stage, just inside myself. Ever since I was a little girl when I went to the movies I picked a part to play and I acted it inside myself in the theater and then afterwards at

(Cont'd on F-4)

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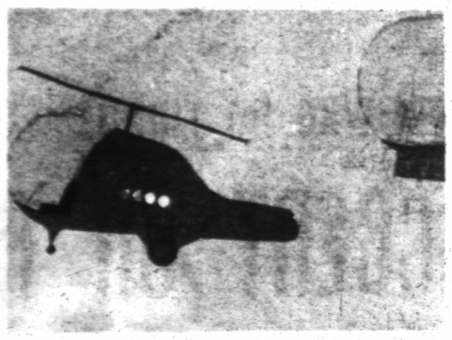
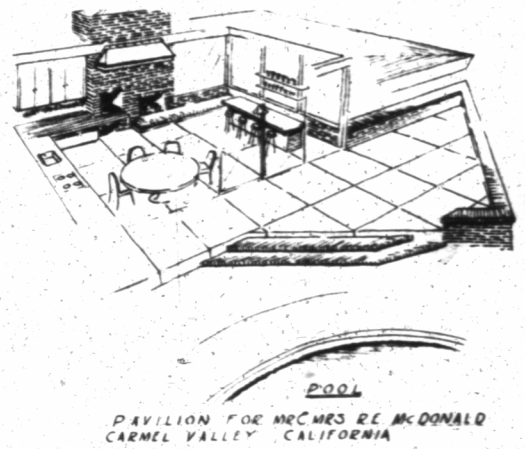
ARE ARTISTS' CHILDREN ARTISTS?

(Contd. from E-1)





YOUNG JON KONIGSHOFER designed Koni-kopter (above), but would rather become a policeman or fireman than an artist. His father, Designer Jon Konigshofer, designed the patio pavillion for a Carmel Valley home.

ter of Cartoonist Bob Paplow; Hilary Teague, 13, daughter of Satevepost Illustrator Donald Teague; David Roberts, 11, son of Painter Dorothea Roberts and Jon Konigshofer, son of Designer Jon Konigshofer.

Although children like these feel at home in the art room, this does not mean that they all have the talent of their parents.

Broadman has found that such talent is usually not inherited, and even when it is the endowed child "wants to branch off on his own, especially when the parent is very successful. It's too much competition for the kid."

Of the artists' children in Broadman's classes, only three want a career in the visual arts. Young Mays and Linda Paplow want to be cartoonists. David Roberts wants to be a "scientist and an artist."

This, however, doesn't bother Broadman.

"What we're concerned with here," he says, "is not the specific product but the creative attitude toward living. Once children learn to think creatively, they can apply it to anything in life.

"The average American kid has not been encouraged in art. He is discouraged by his parents' question: 'What is it?' So they are ashamed of it. Even in the class they don't want their name on it and they don't want to hang it.

"With artists' children it's different. They take to the work naturally, and often they say: 'My daddy does this.' They are fearless in their work. They feel secure. And the surprising thing is that the very same kids who are secure artistically are usually the ones more socially secure and accepted. The artistic kid is not a pansy any more."

Broadman recommends that parents encourage their youngsters' art work, get a perspective on it by looking up child art at the library for the age level with which they are concerned. Children, Broadman says, should also be taken to art shows, especially children's art shows.

(This week, as a Public School Week event, Sunset has an arts and crafts exhibit in its cafeteria.)

Constantly impressed with the bright children in his classes, Broadman keeps a little notebook in which he records his pupils' quips.

Samples:

"Wow, that looks like an overstuffed Cadillac."

"Look, I just cut out a square circle."

"Mr. Broadman, d'you suppose I'd make an aggressive teacher?"

"I can't understand this picture. It must be modern art."

Broadman, himself the father of a two-year-old daughter, lives with his family in Pacific Grove. He holds a bachelor's and a master's degree in fine arts, attended the University of Oklahoma, USC and the California College of Arts and Crafts.

TALENTED NANCY LOFTON likes to sketch horses and dogs and does an excellent job for her age, 13. The portrait below, of her younger sister, was painted by their father, Richard Lofton.

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• • •

WHEN IT COMES TO DRESSING, mothers who enjoy gay, informal washables (summer IS coming) can hardly do better than visit KAY-TEE'S, a little dress shop tucked into the Del Rey Theater building on the Broadway side. Their dresses and separates are chosen with unusual skill and taste in the range of about $6.95 up. And if you're looking for good looking, well tailored slacks that don't cost a fortune, see their Grafforlon ones. Impressive. The whole line of Graff or Alice separates would also make mighty welcome presents...no gewgaws, just smart styles.

• • •

NO MATTER WHAT HER SIZE or what her type, I guarantee you'll find a perfect Mother's Day gift at HOLMAN'S in the downstairs housewares department! There's a fabulous assortment of planters and marvelous copper or brass chafing dishes and handsome casseroles for informal entertaining. And HOLMAN'S especially loves the little ones with their hard saved pennies...a dollar or two can buy wondrous things including a black wire, bird cage planter with hanging bracket and flower pot which should appeal to child and mother alike.

• • •

BUT MOTHER CAN'T HAVE EVERYTHING; Father deserves nice things, too. And because men's things seem usually to cost more, I'm happy to be able to tell you that the fine men's clothing store that used to be George Homes at 378 Alvarado St., in Monterey, is now MAC LEAN-MENSWEAR, and has a variety of budget plans and gives special consideration to service people. MacLean's has Kuppenheimer and Michael Stern clothes, sport coats and slacks, Van Heusen, Wilson Bros. and Maier shirts--names that men can trust. Time to get started on Father's Day plans.

• • •

ALWAYS SOMETHING NEW in finer service or greater convenience...that's the policy of the OAK KNOLL LIQUOR STORE (you know, where the pink elephant twirls on Fremont one block north of Airport Road). I've talked before about the glasses, punch bowls and portable bars they lend, the free ice, deliveries (just phone 5-6394), snacks including hot roasted nuts, and soft drinks, and their very own low-priced quality liquors...now they've put in a drug counter! It's a real handy thing to remember when you think of the hours they're open.

• • •

ABOUT MASON WRIGHT

(Cont'd from C-2)

World War II. While in Washington, he played opposite Louise Rainer in Shaw's "Saint Joan".

He went overseas, first as public relations officer for General Stilwell in the CBI and later to Europe where he first worked for General Eisenhower on a study on international relations and later served as the P.I.O. in charge of redeployment.

After the war, it was Washington again where he was in charge of the volunteer recruiting program and launched the radio show called "Sound Off", papa of singing commercials. And finally, he headed the Armed Forces Radio Service in Hollywood.

"But living in Hollywood," according to Mason, "is like travelling over a Paris sewer in a glass-bottom boat."

So he retired in 1953, his age today is a "trade secret".

Mason Wright (who has also appeared locally in the Golden Bough's "Beautiful People" and "Vinegar Tree", and the Wharf's "Mr. Roberts" and "Love of Four Colonels") is a tough actor to work with, according to fellow thespians. He sacrifices, they say, politeness for product.

And, as far as the Peninsula's audiences are concerned, that product pays off handsomely.

MELODRAMA

Playing at the First Theater in Monterey this and succeeding weekends is "Stolen Fruit", a French provincial melodrama.

Wharf Rehearses "Via Flamina"

REHEARSING at the Wharf Theater for next weekend's opening of "The Girl on the Via Flamina" are (left to right) Stanley Young, Henry Chaeff and Emilija Sosic. (For more about Miss Sosic see Page E-3.) Others in the Via Flamina cast include Carmalita Benson, Shelagh Scoville and Barbara Hare. Bob Carson directs.

GOLDEN BOUGH OPENING

Opening at the Golden Bough this weekend is the theater-in-the-round production of Terence Rattigan's "The Deep Blue Sea".

Playing the female lead, under the direction of Don Gunderson, will be Ruth Warshawsky, last seen in the Wharf production of Sartre's "No Exit".

Bill Grant will play the male lead.

Performances will be held Friday, Saturday and Sunday nights at 8:30 this and succeeding weekends.

Tickets are for sale at the Browse-Around Music Shop, Carmel, and at the theater box office from 3 p.m. weekends.

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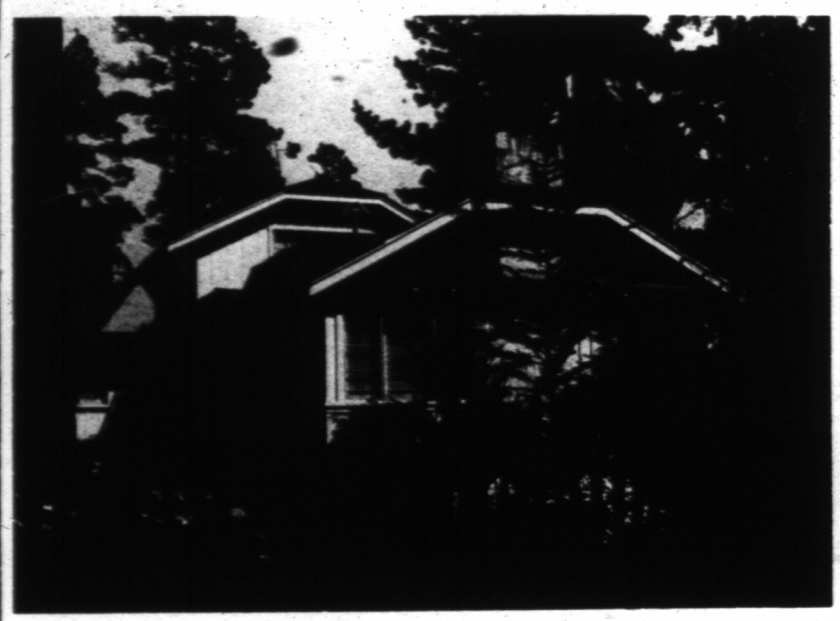

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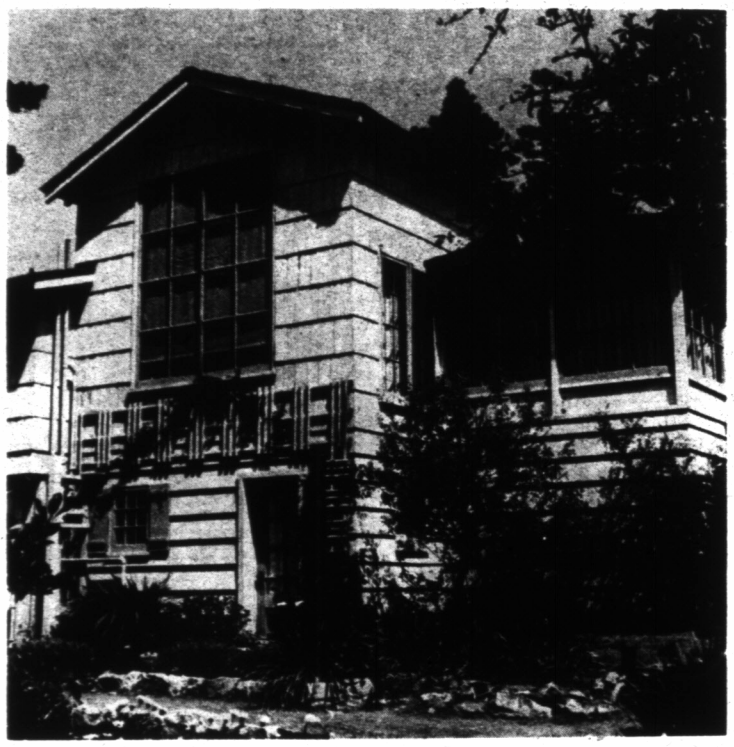

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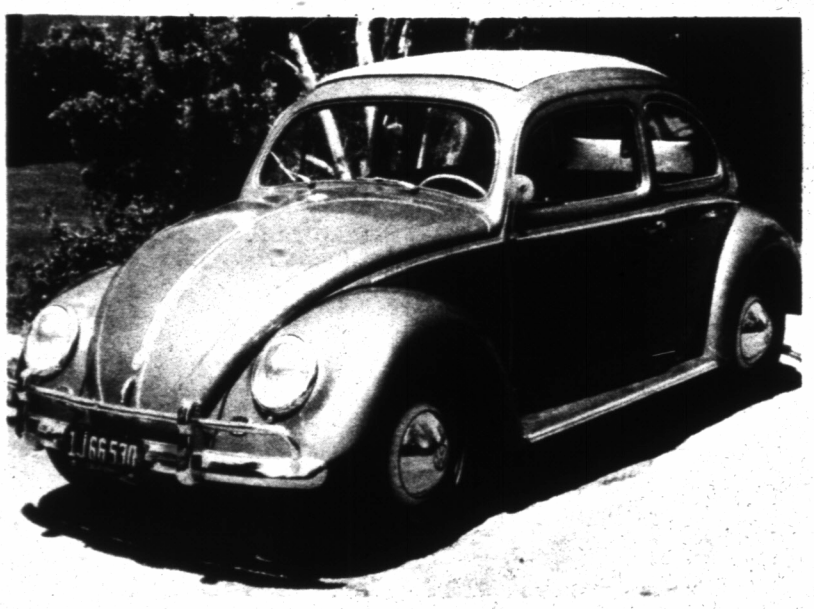

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Peninsula Theatres

depression. Quickly, he leased his Golden Bough to the Golden State movie chain (which now runs the Carmel, State, Monterey, Del Rey, Rio and Grove Theaters) and bought the Playhouse from the Abalone League.

The movie people called the Golden Bough the Carmel Theater (not to be confused with the present Carmel Theater) and Kuster renamed the Playhouse the Golden Bough Studio Playhouse.

"Everything," says Kuster, "was beautiful until 1935."

These years, despite depression and uncertainty, were the goldenest of all golden years of Peninsula theater so far. Life revolved around the theater. Everybody was actor and audience too. Everybody was involved.

Kenneth McGowan, one of the principal writers on American theater, says of the time that "in Carmel they seem to have a thousand actors although they have no audience."

And Kuster, somewhat embittered, adds that now, in 1955, times have changed: "There is plenty of audience but few good actors. There is lots of money, lots of leisure, but no talent and no inclination to work at something worthwhile... People so often let a situation get away from them by not participating."

Despite "no audience", the Golden Bough's name echoed throughout the world in the early 1930's. Theater people and stage connoisseurs talked about it from Paris to Shanghai.

Here are a few revealing comments, forgotten today, but treasured--most forgivably--by Kuster.

Lincoln Steffens wrote: "The glorious little playhouse, The Golden Bough, the most nearly perfect theatre of our day."

The Boston Transcript said of Kuster: "He has brought to his work (as director) a singing freedom of imagination and true creative power."

Martin Flavin wrote: "I have a sour and bilious eye, but it can be made to twinkle. Kuster's production...was delightful."

And the San Francisco News stated: "There is a distinct need in San Francisco for Kuster's services..."

It was in those years that people like Robert Young, Gloria Stuart,

(Cont'd on F-4)

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Peninsula Theatres

(Cont'd from F-3)

Rosemary de Camp and Peggy Converse got some of their early experience on the Golden Bough stage.

But, says Kuster of the time, "it was the important thing to us to develop talent and keep it here. We did succeed in doing that with many fine actors, like Ruth McElroy and Lloyd Weer who could act anywhere today."

In 1935, on the early morning of Sunday, May 19, the first Golden Bough Theater--the movie house on Ocean--died. It burned down. And the Studio Playhouse, as a legitimate theater, died with it.

The theater on Ocean Avenue burned down after it had been borrowed back from the movie people for two nights by Kuster for the production of the play, "By Candlelight". Under the force of the resultant economic pressure, Kuster changed the Studio Playhouse into an art movie house which he called "Filmart".

The Filmart, says Kuster, was the first art house in the country, and the first to serve coffee during intermission.

When the theater was given to the screen, Kuster went to San Francisco and started the Little Golden Bough there, and in 1939 he went to work for Max Reinhardt directing American and English plays for the Reinhardt Theater Workshop. This turned out to be the job of an "unknown ghost director". Kuster was unhappy. He returned to Carmel in 1940.

That year he started the Golden Bough Playhouse--a combination legitimate theater and art movie house, did some of the directing, and once again "we were really on the map" and the 1940's "became a little golden age".

In 1949, the Golden Bough gave "By Candlelight" again, and again the theater burned down--giving rise to much superstition, comment and rumors. Kuster than organized the Golden Bough as a community theater, selling stock in the project to people all over Carmel but retaining the controlling interest. A new theater--the present Golden Bough Playhouse--was built, but the theater's troubles were not over. They had really just started.

Faced by a heavy burden of mortgage and loan payoffs, the Golden Bough could hardly pay its overhead and film rentals. As an art house, it now had to compete with Bob Read's Hill Theater who not only managed to get more box office pictures than Kuster but also had his theater in a better location.

The Golden Bough stopped playing movies, except for weekends, last year, relying largely on the 139-seat Players Circle downstairs to carry it. The switchover has been successful and the theater is now in the process of financial reorganization, hopes to complete a lease deal on the upstairs movie auditorium with a West Coast art movie chain.

It is certain, however, that without the Players Circle pulling them in (at $1.25 a seat), the Golden Bough would not be in existence today. The theater-in-the-round grossed about $10,500 last year, has not only been successful enough to help support the whole establishment, but has made a new name for itself--thanks largely to the know-how direction of Lee Crowe.

In its brief history, the Players Circle has put on a series of more or less successful productions--some of them almost consistent sellouts, among them, "Curious Savage," "Bell, Book and Candle," "Vinegar Tree," "Ring Round the Moon," "The Beautiful People," "Autumn Crocus," and "Payment Deferred," which closed last weekend. This weekend the Players Circle will open with Terence Rattigan's "The Deep Blue Sea" with Ruth Warshawsky, directed by Don Gunderson, a young man whose directorial ability is still not proved and who has to work against the handicap of not getting his hands on actors in Lee Crowe's intimate circle.

Criticism of Kuster today extends into realms of finance, promotion of the theater and even its construction, and, unless the financial pressures on the theater are relieved--and even if they are--it is possible that he may soon be forced to relinquish his leadership of the Golden Bough. His wife, Gabrielle (his fourth wife to whom he has been married 26 years and who is the mother of his two children, Marcia, 20, and Colin, 24), would like Kuster to sell his interest entirely. He, however, doesn't like to give up the job half done. But, however this situation resolves, it is to be hoped that this grand old man of Carmel's theater not be treated unkindly.

(TO BE CONTINUED IN NEXT ISSUE)

CALIFORNIA'S FIRST THEATER at the corner of Scott and Pacific in Monterey still plays today under Denny-Watrous management. It actually was the scene of the first paid theatrical performance in California during Gold Rush days. -Photo by Wm. L. Morgan

ACCENT ON ACTING

(Cont'd from E-3)

home. So I really have a lot of experience in many different parts."

Emilija started real acting on the stage here mostly "to have something to do. All this beauty of nature around here can get very dull." Theater now is the only thing that interests her, but she says she won't let it interfere with her life. Yet the stage is the only place where she is "really happy".

"I love the theater," she says, "but I cannot hope too much for a professional future. Mother does not believe in my going to the city. It would hurt my family very much so I won't try it.

"As it is I am the only black sheep from the family. And there are horrible scenes about some parts I play even here."

This is, of course, because of the parts that 28-year-old Emilija quite naturally gets to play sometimes, the ones she is naturally most successful in and the ones she likes to play best "because they are dramatic, full of emotional climaxes, full of feeling and expression."

She has to be cast in parts where her accent does not interfere, and at 28, with an expressive face like Emilija's, one doesn't play lovey-dovey ingenues, but women who have been, or are being, kicked around by life a little. This is sometimes tough on parents, especially respectable provincial European, middle-class mothers.

Emilija herself has been kicked around by life quite a bit. A native of Yugoslavia, where her father was chief of staff for many years of the hospital at Skopje, the capital of Macedonia, she endured first the German occupation, then the Tito "liberation", later 16 months in DP camps in Italy, finally financial insecurity and a long period of loneliness in America.

This, for the luxury-spoiled daughter of the once well-to-do physician, paid off privately in the appreciation of simple pleasures and publicly in the veil of experience and the cast of tragedy she can bring to her roles in the theater.

Emilija's father, Victor, now works in the hospital at Fort Ord, has an evening practice in Seaside. Her brother works at the Seaside branch of the Bank of America. Her two sisters, like her, work in Carmel dress shops. Emilija works at the Vanity Fair Frock Shop.

Emilija, who has reddish-brown hair and helps to bring out the redness "in the highlights", is very conscious of her appearance, is one of the most elegant young women in town "tailored but always soft", although she earns a bare minimum as a sales girl. She plucks her eyebrows, subdues the sensuous curve of her upper lip with make-up. She weighs 118 pounds and is 5 foot 5 and has a very sexy figure. She does not fall in love very often but "when I do," she says, "it's something."

Few Carmel men, however, stand a chance. She thinks that most men don't know "what to do or say when they don't have a drink in their hand."

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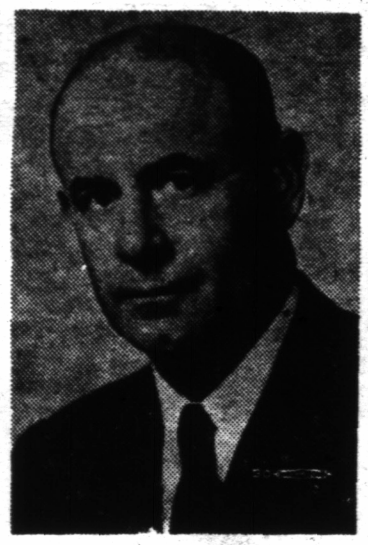

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